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JULY 1993

WIZARD™

No. 23

THE GUIDE TO COMICS

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June '93

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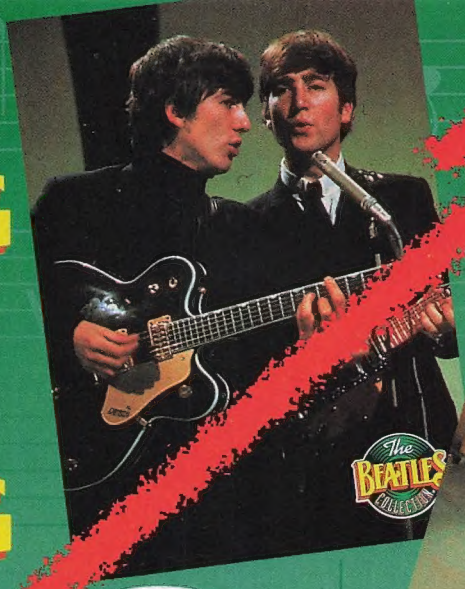

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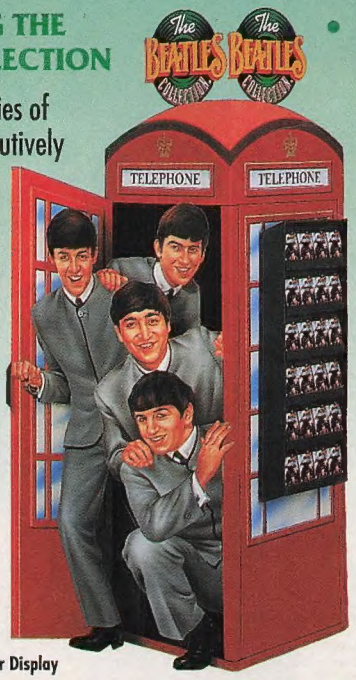

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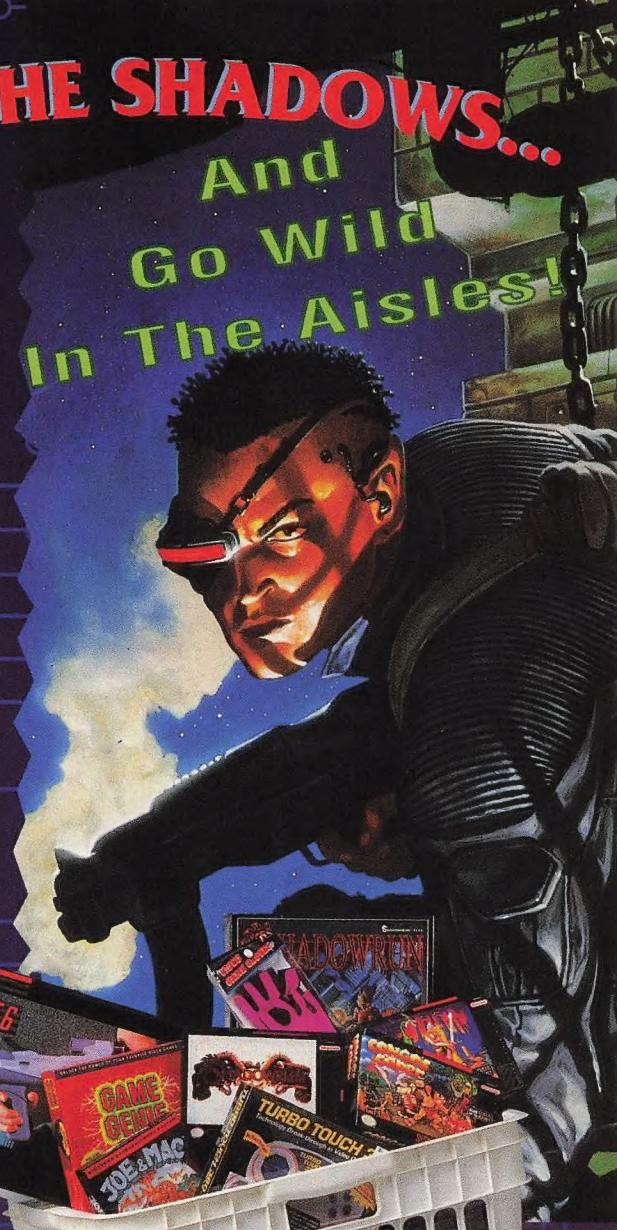

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WIZARD™

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Number 23
July 1993

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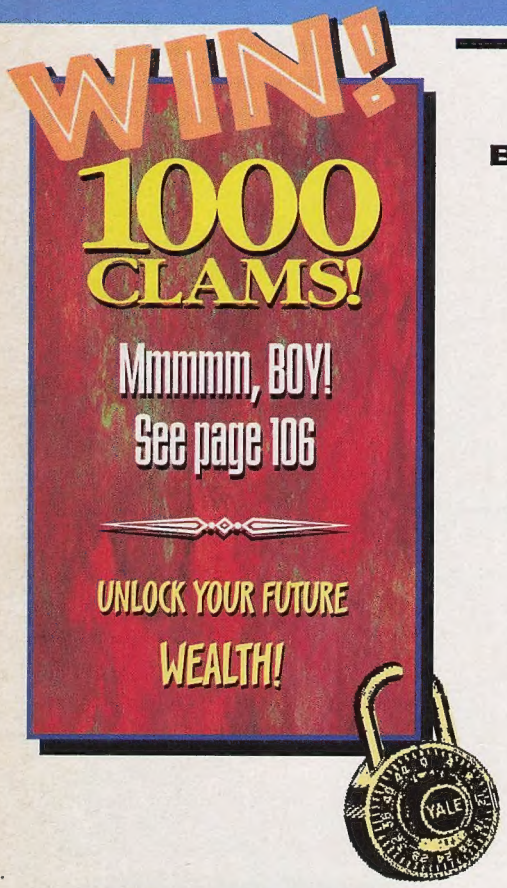

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SOLAR ™ & © 1993 WESTERN PUBLISHING

NUKE-BOY!

Is Solar ducking Supreme, or that big lock? And why is his costume so gosh-darn tight? None of these questions and more are answered on pages 28-35.

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Captain Marvel © & ™ DC Comics

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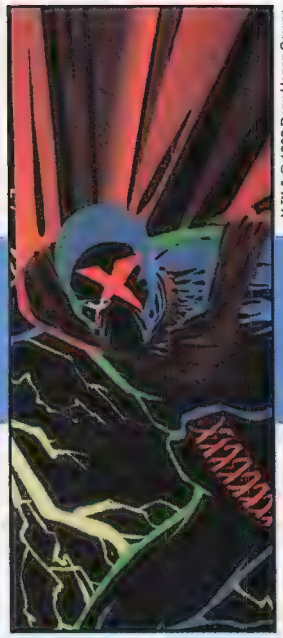


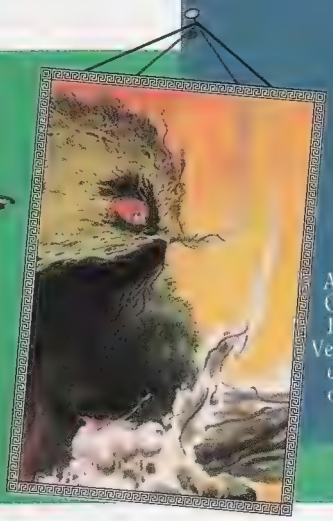
X ™ & © 1993 Dark Horse Comics

Comics' Greatest World. More people in tight suits. See them beginning on page 36.

NEW with Riboflavin

Void © & ™ Aegis Entertainment

Beam me up, Scotty! Solar and Void take a roll in the hay, plus other surprises. Hide your eyes when reading this. Page 28.



Aaaacckkk!! Get it away! It's so ugly. Vertigo, DC's darker half, on page 44.

Swamp Thing ™ & © 1993 DC Comics

AVENGERS

AVENGERS #366

VENGEANCE 'GAINST THE AVENGERS!

The Kree return for the blood of their slain. It's up to the Avengers to stop them from dropping a Nega-Bomb on Planet Earth. By Bob Harras, Steve Epting and Tom Palmer. Embossed gold foil cover! 64 Pages!

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A LETTER FROM OUR PUBLISHER

PHOTO: AL ORTEGA

Gareb with Bart Sears. Bart with...um, 'nuff said.

Back from the campaign trail. No, I'm not running for any offices (though I have entertained the idea of the Presidency). I'm hard at work meeting the people who have made Wizard #1. From Hawaii to L.A.; from Wisconsin to New York to Baltimore, I've been traveling the country and hitting the shows. Had a good time at the recent Super Con and Wonder Con shows, signed tons of books, talked with literally thousands of fans and I have listened to, as you can tell by every new issue of Wizard, what our fans want to see. If you can't make it to a show to speak to us in person, drop us a line. I guarantee that every letter received here at the Wiz is read, and anything addressed to me will be read by yours truly.

How about the cover to this issue, huh? Geez, maybe I should run triple gatefolds every iss...nah.

Okay, before I go, one quick thing. Our second anniversary celebration issue is right around the corner, and boy, do we have some awesome stuff planned for #25. It's too early to let the cat out of the bag on that project, but I can tell you about the X-Men special we have in the works. In celebration of the mighty mutants' 30th anniversary, we've compiled a massive tribute edition which covers the entire mutant universe and will be the final word when it comes to the X-Men. Watch for it in late July, and keep your eyes peeled for the very special Andy Kubert gatefold cover.

Ta-Ta!

The Big Cheese,

'93

Gareb S. Shamus

THE GUIDE TO WIZARD COMICS

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Magic Words

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WIZARD: The Guide To Comics volume one, number twenty-three (23), July 1993.

Please direct all inquiries concerning editorial information to 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977 (or Fax: (914) 426-6071).

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WIZARD: The Guide to Comics (ISSN 74470-78825) is published monthly by Gareb Shamus Enterprises, Inc. D.B.A. Wizard Press, 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977. One year subscription rate is $37.95, Canada and Mexico $49.95, and all other countries $69.95 All payments in U.S. funds only. Second-class postage paid at St. Cloud, MN. POSTMASTER: send address changes to Wizard: The Guide to Comics, 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977.

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Things are just a bit easier to do these days around here with the addition of two people into the Wizard stable: Dan Reilly and Marc Wilkofsky. Though you may have skipped over their names in the masthead (if you read that thing at all), their contributions to the mag shouldn't be overlooked. Aside from both being top-notch comic buffs, they're both dedicated guys and have helped such features as CBIQ, the contest, Magic Words, and Top 10 Comics get put together a lot quicker. Marc is also kicking butt on the price guide. Just wanted to say welcome aboard.

Other than that, by the votes tallied here at Wizard, it looks like the majority of you believe Forge to be the X-Villain, with Mystique and Gambit now running second and third. Pretty darn excitin', ain't it? On with the letters...

Dear Wizard,

Brother, that Michelinie clown's got a lot of gall. He swipes the existing alien Spider–Man outfit with its existing powers (that already hated Spider–Man) and puts it on a poorly motivated and poorly conceived character. Todd McFarlane takes Dave's description of a big guy in the existing Spider–Man outfit and adds his own touch of a grinning face with accompanying fangs, slobber, long tongue, and claws—and then Dave claims sole creation of the Venom character! Yeah, right. I suppose he'd claim to have invented Spider–Man, too, if he could get away with it. I'll give Dave credit for co–creating Eddie Brock if he'd like (McFarlane was still responsible for designing the character visually) but that's not much to crow about. One-dimensional, hate–driven, revenge–hungry characters are a dime a dozen. Eddie was the main reason I disliked the Venom character so much. Eddie's motivation for hating Spider–Man, as you may recall, is that he was a reporter who believed a guy who was claiming to be the Sin–Eater. Eddie got canned from the paper for writing his series of fact–lacking articles. His rationale for hating Spidey was that if Spidey didn't catch Sin–Eater he'd never get caught, and he could continue writing his bogus articles for the rest of his life, is completely idiotic. Sin–Eater would probably have eventually been caught by somebody else. The man who confessed to Eddie didn't have his name printed in the paper, so it wasn't like the world would know that he was talking to the wrong guy. What would Eddie have poor Spidey do—allow innocents to be slaughtered just for the sake of maintaining his journalistic integrity? DUMB. The whole Venom/Spider–Man conflict could be resolved in two panels of half-way thought out dialogue, if only a writer capable of such a feat could be given the assignment.

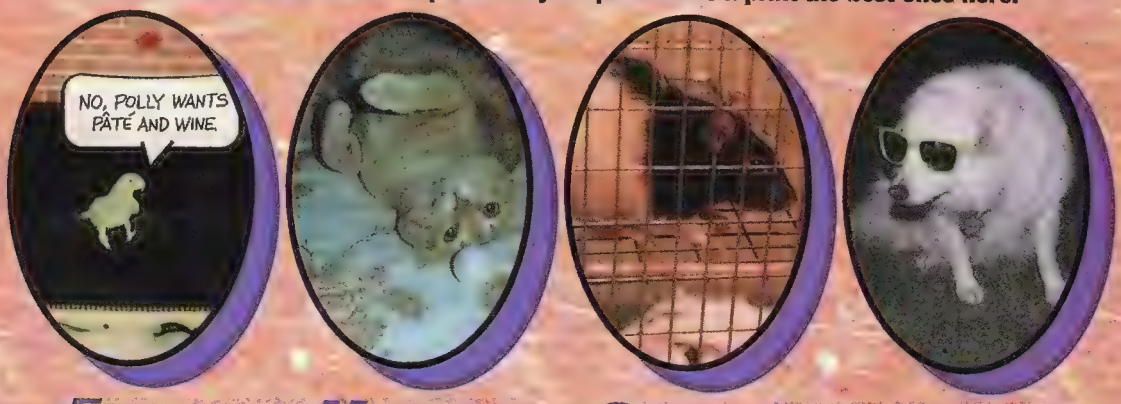
Erik Larsen
Oakland, Calif.

Just for the record, we gave David Michelinie a chance to respond to this letter, due to its volatile nature, and he declined. Let me just set the record straight concerning how the Venom character evolved. The Venom costume was introduced in the pages of *Secret Wars* #8 (Dec. 1984), written by Jim Shooter. Later, Venom was semi-introduced in the pages of *Web of Spider-Man* #18 (Sept. 1986), written by Michelinie. That early version of Venom would have bore little resemblance to the current incarnation of the character, if for no other reason than that Venom was female. The stage was then set for Venom's origin in "The Death of Jean Dewolff" storyline arc in *Spectacular Spider-Man* #107-#110 (Oct. '85-Jan. '86), written by Peter David, which never really involved Eddie Brock until his origin was told in the storyline spanning *Amazing Spider-Man* #298-#300 (March-May 1988), written by Michelinie and considered by the majority to be the first appearance and origin of Eddie Brock/Venom.

McFarlane has never claimed to be responsible for anything but the visual design of the Venom character, and there is no way you can argue McFarlane's contributions to the character's success. Though I am a fan of Michelinie's writing, I know that one of the strongest pulls to the Venom character is the way he looks. As far

LOOK FAMILIAR?

Think your dog is the cutest thing ever to take a dump on a Persian rug? Or maybe that your cat is the sweetest thing ever to mate with your sister's sweater? Could be. Send in the cutest/funniest/weirdest photos of your pet and we'll print the best ones here.



FRITO MUFFINS SHADOW GIZMO

If you want your little fuzzy/feathered/scaled friend in these pages for all the world to see, drop us a photo at

Look Familiar? c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-5001

If you spot your little critter here, write us at the address above and send in your pet's name, along with what issue you spotted him in. If you do, we'll send you and your pet some cheap gift or something. Just think—they'll be famous.

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Authors should submit one original and two copies of each manuscript. Articles previously published in other magazines and edited or rewritten manuscripts of previously published articles by the author are not acceptable.

Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three to four line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

If artwork can be provided by the author to enhance the article, indicate this, but do not send any with the original submission. *Wizard* is looking for concise, tightly-written manuscripts that cover a subject area as thoroughly as possible in 1300 to 1500 words! All manuscripts are subject to editorial review and revision to conform to the editorial criteria of *Wizard*. All material in *Wizard The Guide To Comics* is protected by copyright and may not be published elsewhere without written permission from *Wizard*.

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as giving proper credit of creation to the writer or the artist, well...that's a fight that's been going on for quite some time, and one which I don't have a neat and clean answer to.

Dear Wizard,

In response to "Elizabeth", who sent in a letter that was published in *Wizard* #20: Hey babe, if you want to advertise yourself across America, maybe you should try to publish a newsletter for feminists. Not every decent male in the country thinks girls belong in *Playboy*, and not every girl thinks comic books are full of blood and intestinal fortitude. (Special note for blondes: that means guts).

Trevor Abernathy
Cordonva, Tenn.

And, in this corner...

Dear Wizard,

This is an open letter to all of you guys out there who feel that there are not enough pretty women who collect comic books. First let me say that I have not read Jason Slade's letter in issue #15, only the responses to it in issue #20. Why the hell do we have to look pretty in the first place? A lot of guys I've seen in the comics shops aren't exactly the best-looking examples of the male species that I've seen. Walk a mile in our shoes, guys. Have any of you ever been made to feel less than human because you didn't feel like applying a layer of cosmetics onto your face, or didn't care to spend an extra hour to heat up rollers and do your hair? I didn't think so. I hate to burst your bubbles, my boys, but the female characters that Liefeld and Lee draw do exist, only they all work at the Ford Modeling Agency. Loosely translated, not all of us women can look like the females that populate your wet dreams. Please, oh please, forgive us. I'll tell you what—us plainer members of the female sex will all don paper bags, but only if the not-so-handsome males will, too.

Tina Dorene Burgess
Rock Falls, Ill.

It's a deal.

Hey brainwashers,

Your magazine sucks. It seems to be geared to those stupid fifth graders I see at the arcade playing the X–Men game. Remember the movie "They Live", starring "Rowdy" Roddy Piper? Remember how all of the billboards and magazines looked when he put on those glasses? Well, your "magazine" is like that, except it says "No Imagination...buy what we tell you...IMAGE and VALIANT are your gods."

Ian Vaflor
Feasterville, Pa.

"Hey brainwashers..." What a great way to start a letter. Two things, Ian: 1.) We cover a little more than Image and Valiant in these pages, and 2.) If you don't like it, don't buy it.

Dear Wizard,

I've had it. I'm 16 and have been collecting comics for a very short time, but the bombardment is everywhere. "DC isn't getting the recognition it deserves." Maybe so, I don't really know, but one thing I do know is that it's not *Wizard*'s fault. That's a weak, little excuse to hide from the truth. It's our fault! Yes! Reality check! We, the readers, have narrowed our minds, and in doing so, have become ignorant. There are very talented artists, colorists, writers, and letterers that aren't under the employment of the power labels. Does this mean they don't get a chance? No! They work their butts off and deserve recognition. They have put everything they've got into their work, so let's at least notice it. We need to get off our one-track mode and explore new frontiers.

Ron Kiker
Oak Harbor, Wash.

Solid words there, Ron. They're words that should apply in every aspect of life so people would have more open minds towards art, music, people with different-colored skin, and people who belong to different religions. Sadly, it looks like as a majority, we Homo Sapiens will never accept new ideas or something which strays from the norm. (Just look at the trouble we give the X-Men).

Dear Wizard,

Re: *Wizard* #21, May 1993
P.17 "This Sucks."
P.28 "...Cut the Crap..."
P.115 "Ah, Screw You..."

I am 26 years old. I have collected comics since I was seven years old. I am also a teacher. I am not a radical do–gooder, nor am I ultra–conservative. In fact, among my favorite books are *Sandman*, *Hellblazer*, and *Omaha*. These books all use language consistent with their image as mature titles. Rarely do they merely abuse an expletive for simple comic effect, especially when more appropriate language can be found. The same cannot be said of the most recent issue of your magazine. When I give writing assignments to my students, they are cautioned that although this language is, indeed, expressive, it usually does little to maintain a trustworthy rapport with one's reading audience, especially when one's audience covers a wide range of ages, sexes, and cultures. Recently, a parent came to me concerned that their child was spending too much time reading comic books. I extolled the virtues of comics to the parent, both as a worthwhile hobby, and as reading material. Additionally, I was asked what might be an appropriate birthday present for a 12-year-old. I recommended a comic magazine, but it wasn't *Wizard*. I cannot wholeheartedly endorse your publication until I see some vocabulary changes. I do not wish to end on an entirely sour note, so I will add that there are things that I really enjoy about your magazine, especially Amateur Art, and the movie column. Bart Sears' section, as well, is always a delight. The way he finds something positive to say about every submitted piece is uplifting.

But the language? Well....it stinks. So until you cut the nonsense, to heck with you.

Harry Ford Coffill
Grandville, Mich.

My instinctive response to this is to say to "the heck with you, too, Harry," but essentially, he's correct. Sometimes we lose sight of the fact that some of our readers are younger kids, and while parents (and teachers) are fooling themselves if they think that their kids don't already know those words and worse, *Wizard* shouldn't encourage the use of bad language. We keep a closer eye on our tongues nowadays.

Dear Wizard,

Hi, my name is Matthew T. Pinsonneault and I am a major Power Pack fan. I want to know why Power Pack was canceled and why they couldn't have rounded the number of issues to 70?

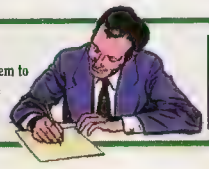
Thanks,

Matthew Pinsonneault
Orwell, Vt.

I think this is the first time being a major fan of something is lamer than being a minor fan of something. I mean, if you're a Yankees' fan only when they're winning, you're lame, but if you follow the team throughout their problem seasons, you're okay. But a major Power Pack fan? Yeuch! The book was canceled because

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Word's address on page 16. Hey, make a friend!



Eddie Tellier
Age: 15 Sex: Male
110 Willow Street
Woonsocket, R.I. 02895
Likes: *Spawn, Uncanny X-Men, Amazing Spider-Man*

Ben Tyler
Age: 13 Sex: Male
4941 Winterfield Ct.
Hickory, N.C. 28601
Likes: *Spawn, Savage Dragon, WildC.A.T.s*

Pamela Pagayonan
Age: 19 Sex: Female
362 Paisley Blvd.,
W. Mississauga, Ontario,
I5B 2AS, Canada
Likes: *Uncanny X-Men, Namor, X-Factor*

Tony Armstrong
Age: 16 Sex: Male
817 Dogwood Rd.
West Palm Beach, FL 33409
Likes: *Uncanny X-Men, X-Force, X-Factor*

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it suc...ah, because it was a lame book.

Dear Almighty Ones,

I must say that *Wizard* has to be one of, if not the best, comic mags around. I've been collecting for about five years, and even though I've been scaling down lately, I still make it a priority to go down to my local comic shop and grab the latest issue. But enough butt–kissing. Let's get down to business:

1. If Gambit charged up a hamster and threw it at a wall, would the wall blow up and hit everyone with brick, or would the hamster blow up and nail everyone with the hamster?

2. If Wolvie's head got chopped off and both parts of him were kept alive, would his head grow a new body or would his body grow a new head?

3. Since Forge has the power to invent anything, could he invent something that would bring universal harmony and an end to all suffering?

4. Can Rogue absorb powers other than mutant powers?

Robert Lovari
Parts Unknown

1.) I don't think Gambit can charge up living organisms, but if he threw a charged dead hamster against a wall, everyone would be covered with charred hamster and wall bits.
2.) What a great way for Marvel to have two Wolvies running around the Marvel Universe! Think of it, twice as many guest appearances, two monthly books (oooh..maybe a bi-monthly, instead!); the possibilities are endless!! Actually, cutting off Wolvie's head would probably kill him.
3.) Hmmm...maybe, but it would make for some pretty boring stories.
4.) Yeah, but nothing mechanical like Wolvie's claws or anything.

Dear Wizard,

Did you ever notice the resemblance between the X–Men's former foe Mystique, and Elmyra of the Tiny Toons? They have similar hair and hair accessories. (Is that a hamster skull?).

James Leatham
Chester, N.Y.

Hey...maybe it's the hamster skull from that other letter.

Dear Wizard & Company,

Man, do I love controversy. First it was "Who is Cable?" Then it was "Who killed the X–Men?" Now I've got one that isn't in the Marvel universe. Who the hell is Spylocke (Valiant)? I've been reading Valiant comics for awhile, and *Rai and the Future Force* #9 was the first I have seen him/her. Got any ideas? I do. SPYLOCKE IS BLOODSHOT!!!! "How can he be? He died in 2028," it said in *Rai* #0. Wrong. According to your Valiant interview in *Wizard* #17, Jon Hartz said, "The things in *Rai* #0 might have happened, but we've only given you bits and pieces, not the whole story." That got me thinking. In *Rai* #0, Bloodshot wasn't shot by Ax, only shot at. On page 12, last panel, Bloodshot dodged the beam and touched Ax with his wounded hand, and the nanites in his blood took over Ax's robotic body since Bloodshot can control machines. Realizing he had a new body, Bloodshot took the remaining blood and hid it until it was found in the distant future by Grandmother. He ditched his old body and left. That explains why Geoff and Gilad didn't find any blood in the old body. Bloodshot then hid away for a long time and came out of hiding in 4002. He didn't die off, since he had a robotic body. Being Bloodshot would also explain the good aim that Spylocke had in Rai & FF #9 and why he was reluctant to tell the new Rai his name, at first.

Mark Rosanes
Houston, Texas

Magic Words is known for controversy—be it who invented Venom, should ugly people wear bags on their head, or how hamsters explode—this is the place that answers tough questions. As for your Spylocke theory, it seems possible. Let's see what kind of responses we get from the other *Wizard* readers.

Dear Wizard,

What's this *Maxx* #1/2 gimmick crap??? You mean I gotta pay $1.95 plus 29 cents (for a stamp) to get, and I quote, a "free" *Maxx* #1/2. I would just as soon buy it in a comic shop, save the stamp, not wait 6–8 weeks, and not have to worry about it getting lost in the mail or damaged. But after all, it's "free", right!?

Thom Buttram
Minot, N.D.

What kind of name is Buttram? Anyway, The Big Cheese himself has come up to bat to answer this one...
When I decided to publish *Maxx* #1/2, I felt the response would be huge. And it has been. I also decided to make darn sure my readers would get their copies in perfect condition, as fast as possible. So I contracted with a major

Ask the WIZARD

Q: Could Gambit charge Wolverine's claws and blow his hands off?
-G. Burosh, South Bend, Ind.

A: *Yeah, and I don't think Wolvie's healing factor would get him out of that jam.*

Q: Does Magnus wear underpants?
-I. Holgoin, Dallas, Texas

A: *I'd imagine so, or else every time his skirt ripped, everyone would see his little robot fighter.*

Q: f Madrox made a Multiple, and then Madrox was killed, would the Multiple become the new Madrox?
-K. Winters, Greenville, Miss.

A: *No, the Multiple would fade away, just like what happens if you knock Madrox out.*

Q: Who would win in a fight, Lobo or the Juggernaut?
- S. Lee, Queensbury, NY

A: *Since Lobo is super strong, near-invulnerable and an experienced killer, and Juggernaut is just super strong and 99 percent invulnerable, our money is on Lobo (though the fight might last for years and take the planet with it).*

Q: Could Kyluns swords cut through Adamantium?
-D. Q. Wright, San Francisco, Calif.

A: *Sure could.*

WIZARD wonders...

Wouldn't Superman blow a hole in the toilet every time he took a wiz?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

David Escalante Age: 19 Sex: Male 4124 Eagle Rock Blvd. Apt. 106 Los Angeles, Calif. 90065 Likes: *X-Books, Spawn, WildC.A.T.s*	Mike Witt Age: 16 Sex: Male 2283 Dancing Penny Way Santa Rosa, Calif. 95403 Likes: *Iron Man, Doom 2099, WildC.A.T.s*	Dave Cisneros Age: 13 Sex: Male 2735 Lincoln Ave. San Diego, Calif. 92104 Likes: *Wolverine, X-Men, Spider-Man*	Jennifer Novesky Age: 16 Sex: Female 687 Elbe Ave Staten Island, N.Y. 10304 Likes: *Nick Fury, Nomad, Cage*	Jason Keath Age: 12 Sex: Male Rt. 11 Box 139 Chipleyford Rd. Statesville, N.C. 28677 Likes: *Pitt, Maxx, Spider-Man*	Neil Broughall Age: 24 Sex: Male 2 Monks Close St. Albans Hertfordshire, All Zew England Likes: Valiant books, *Spawn, X-Men*	Tim SanFillippo Age: 17 Sex: Male 2100 Fable Meraux, La. 70075 Likes: *Legends of the DarkKnight, X-O Manowar, Darkhawk*	Doug Reinharett Age: 11 Sex: Male 21816 Lake Vistia Dr. El Toro, Calif. 92630 Likes: *Wolverine X-Men, WildC.A.T.s,*	

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Michel B. Silva
Salt Lake City, Utah

Bryan Symansic
Ortonville, Mich.

Jessica Tucker
Savannah, Ohio

Ramon Leon
Texas City, Texas

firm to input the addresses, and also contracted to have each one inserted into a specially-designed Progard holder, with a certificate of authenticity, and have all that inserted into a rigid jiffy mailer. When you see the book, you'll know why we went to these lengths. The alternative to the shipping costs was to spend less money processing orders and protecting the book. Additionally, we dream up these freebies, which take tremendous amounts of our time to pull off, because we constantly hear from our readers who tell us their dealers never seem to have enough copies of Wizard. The magazine sells out immediately, and these promotions encourage the dealers to order more copies. (And they sometimes order a LOT of extra copies they don't even sell, at least not with certificates like the *Maxx* #1/2 still inside!)

-Gareb Shamus

Everyone out there,

I've seen the future of comics and, unless they change, the future will not be in Marvel's hands. Those goofy guys over at Valiant and Image are giving me that same googely-eyed, wonder-filled feeling that I used to get from Spider-Man and the X–Men. Now don't get me wrong, I'm not putting down these books or those loyal fans who follow them. If they make you happy, read 'em, collect 'em, and wallpaper your room, if you like, but I won't be buying any of them. Marvel has successfully killed off a once-loyal fan, and even though they are famous for bringing the dead back to life, I fear I won't be returning. In the mass corporate machine that Marvel has become, maybe I don't matter. Maybe the dollars are more important than some silly kid's entertainment. I don't know. What I do know is that there are some really good books on the market that aren't relying on polybagged glow-in-the-dark popup–gatefolds. I challenge anyone out there who can tell me about a book put out by Marvel that relies solely on the characters and the story, not the art or the gimmick. Thanks for listening.

Michael Borber
Plattsburgh, N.Y.

Dear Wizard,

Do Cyborgs have private parts?

Jerry Hsu
San Jose, Calif.

What a great letter to finish the column. To answer your question, Jerry, it all depends on the cyborg...and the mood the person was in at the time the cyborg was built.

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Michael Jackson seen at local comic convention. "He went too far with the surgery...he's an abomination," say disillusioned fans.

Photo: Al Ortega

New Tropicana Twister released. "It has some side effects," says taste tester. "These are flavors Mother Nature never intended."

Photo: Al Ortega

Gareb Shamus rejected by Klingon Empire. "We don't need another one of THOSE," explains extraterrestrial.

Photo: Al Ortega

Wizard News

Wizard #23 July 1993

Since 1990

Toy Biz Makes Marvel-ous Deal

In an attempt to control the toys that are made with their characters, Marvel Entertainment Group, Inc., Toy Biz, Inc. and renowned toy designer Avi Arad are joining forces to create an all-new expanded Toy Biz. Marvel will own 46 percent of the company.

Marvel will extend its master toy license to the company. Isaac Perlmutter, who owns the privately-held Toy Biz, will contribute all of its assets and will become the company's new chairman. Arad will develop toys exclusively for Toy Biz.

Terry Stewart, president and CEO of Marvel Entertainment, says that the new Toy Biz will provide Marvel with substantial financial and strategic benefits.

"We can convert a standard royalty into a substantially-greater economic interest," says Stewart. "In addition, we will have considerably more control than if we had granted a master license to a larger, unaffiliated company. Ultimately, it enables Marvel to continue to expand its portfolio of youth entertainment products."

The company is planning a full array of products featuring Marvel characters, but details are still unavailable. The toys will have an increase in distribution internationally.

Toy Biz is known for making the extremely-popular Marvel Superhero action figures, including such characters as the X-Men. Other well-known Toy Biz products include Caboodles, Baby Loves To Talk, Bots, VoiceBots, My Pal 2, and the Eliminator.

Arad is known throughout the world as a respected toy, software, and animation designer. He has designed such toys as Troll Warriors (Tyco), Roller Blade Baby (Mattel), and Eliminator (Toy Biz).

Malibu, T-HQ Join Forces

Touted as "the biggest comic book/video game deal ever," Malibu Comics and Toy Headquarters (T-HQ, Inc.) have joined forces to produce video games based on Malibu's new Ultraverse. The games will be released under a new subsidiary called Malibu Games. *Prime* is expected to be one of the first games released.

Alan Payne, Malibu's marketing director, hopes the video games will reel in potential comic book readers. "Video games are just one example of how Malibu Comics is trying to expand the comics market," says Payne. "This agreement will give Malibu Comics higher visibility in the comics market. Everyone who plays the video game will be going to comic shops to buy the comics."

The games are scheduled to be released next August.

Adhesive "JABS" Malibu

A lot of publicity surrounded the laser hole die-cut cover of Malibu Comics' *Protectors* #5. The book was touted as the first to have such a feature.

But was it?

In August 1992, Adhesive Comics announced it would be producing a special comic book (*JAB* #3) that had a real .22-caliber bullet hole through the center of each book. Adhesive gave out advance brochures at the Dallas Fantasy Fair last August to many companies and, according to Adhesive, Malibu was one of them.

Malibu gave its solicitation for *Protectors* #5 three months later, and Adhesive believes it was ripped off.

"It's really funny that a large mainstream publisher like Malibu was able to make a lot of money by doing a really poor imitation of a gimmick that was stupid to begin with," says Adhesive cofounder Aubrey McAuley. "It was a stupid idea when we did it, and Malibu should admit that it was an even stupider idea once they did it, too."

Adhesive has asked that Malibu publicly apologize for and acknowledge that it used Adhesive's *JAB* #3 promotion as a last-minute ploy to boost sales for *Protectors* #5.

Alan Payne, Malibu's marketing director, found Adhesive's charge absurd and shot his own "hole" in their theory. "I only joined the company in October (1992) and it (the die-cut hole) was my idea," he said. He also said the original idea came to him when he worked in a comic book store in Minneapolis.

Continuity Issuing Strong Covers

Continuity Comics has announced that all of its covers during the month of June will be printed on "indestructible paper." All of the titles released will coincide with the climax of the Deathwatch 2000 series.

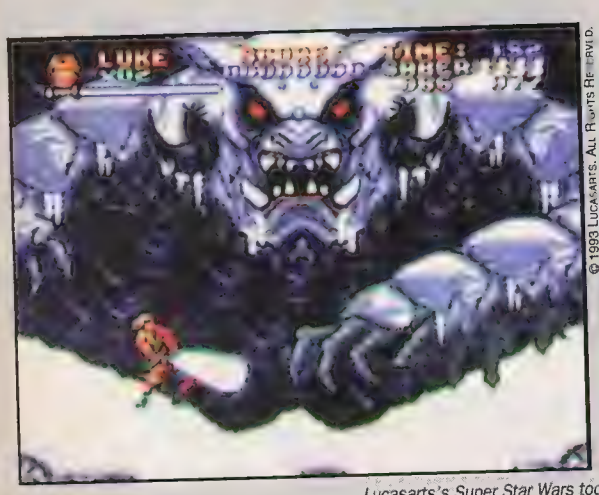
This indestructible paper is better known as Tyvek, which is practically impossible to tear, rend, or rip. Some readers might notice that Tyvek is actually the same substance that is used by Federal Express and other shipping companies when they make their soft, 11" x 17" size envelopes. This is the first time that this substance will be used for comic book covers.

"Deathwatch 2000 is designed to make people think about the year 2000, and now I guarantee that these comics will last until that year," says Neal Adams, Continuity's publisher.

ARComics Issue Has Special Cover

Remember those little plastic pieces of superhero art where you have a Clark Kent image on the plastic and when you tilt it the image becomes Superman and vice versa? The technical term for these gems is linticular animation.

ARComics is introducing *ARComics Premiere* #1 this month, and it has the very first comic book cover featuring linticular animation. (Readers might remember that 7000 ARComics linticular animation trading cards were randomly inserted in *Wizard* #21). The characters Revenant, Faith, Major Damage, Aegis, Korona and Inspecre are featured prominently on the cover. The



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Lucasarts's Super Star Wars took the video game world by storm. Now get ready for Super Empire Strikes Back (left) and Rebel Assault (right)!

cover itself has all of the new characters standing in a team position when tilted one way. When tilted the other way, the characters are jumping into action. It looks really cool!

ARComics Premiere #1 is 40 pages long, in full-color and costs $2.95.

Madman #1 Sells Out

The first issue of Tundra's original *Madman* #1 has gone out of print. The original print run for the series, done by Mike Allred, was almost 40,000.

"This was the most heavily, steadily ordered title we've ever had," says Steven Ohlson-Wardlaw, Tundra's Distribution Manager.

If you feel left out on this great comic series, don't worry. A collected edition of the original three-issue series will be released in the fall. Plus, there's the new ongoing *Madman Adventures* by Allred to tickle your fancy.

Deathmate Tour A Hot Event

The hot *Deathmate* crossover (teaming Image and Valiant) promises to be one of the biggest events of the summer. The crossover will be divided up evenly between creators from both companies.

Comic-book superstars from both companies will hit the road in an effort to promote this event. The tour is broken down into three separate trips. The first leg is from New Orleans to the Chicago Con, the second from Boston to the Atlanta Dragon Con, and the third from Seattle to the San Diego Con.

The different legs will have revolving creative teams from both companies including such celebrities as Howard Simpson, Bob Layton, Joe Quesada, Jim Lee, Rob Liefeld, and Sean Chen. A total of three Valiant and three Image creators will be at each stop on the tour. The stops are short, only 90 minutes at each store, so plan on getting there early! The stores where the tour stops will have special Deathmate tourbooks for sale. These tourbooks will have special bios of all the creators on the tour, and will only be available from stores on the tour.

—William Christensen and Mark Seifert.

Spit Wad Intros Shining-New Comics

Spit Wad Press, a new comic-book company, has introduced Spit Wad Comics, featuring "Billy the Radioactive Rat" and "Chauncy and Clovis". "Billy" was a normal skateboarder who became a rodent after being bitten by a radioactive rat. "Chauncy and Clovis" chronicles the misadventures of a cat and a bear.

This black and white book is a lot of fun, retails for $2.50, and is available this month.

© 1993 Larry Rains, Jr. and Bonnie Acheck

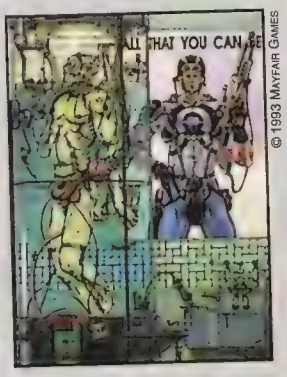
Spit Wad and a skateboarding giant rat— what else do you need?

Start Digging For Mayfair's Underground

Underground, a wild new role-playing game that takes players into a world that's described as "part Orwell, part cyberpunk, part *Boyz 'n the Hood*", will be introduced in July by Mayfair Games. The players take on the roles of genetically-engineered soldiers who have returned to a bleaker America from foreign wars.

Underground features stunning art from some of the comics industry's finest artists like Geoff (*Hard Boiled*) Darrow, Brian (*Killing Joke*) Bolland, and Peter (MTV's *Aeon Flux*) Chung, among others.

Underground hits the stores in July. The rule book, which has 256 pages, goes for $24.95. The first campaign series will sell for $25.



© 1993 Mayfair Games

The future has hit the role-playing games— and it's Underground!

Lucasarts Developing State of the Art Video Games

George Lucas and his Lucasarts Entertainment Co. are releasing state of the art CD game technology with 3-D graphics, full-motion video, and voices of professional actors to create more thrilling video game action.

Sam & Max Hit The Road, is for IBM compatible systems. The freelance police partners travel across America in search of Bigfoot. The game features a "pop-up" icon interface for

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verbs, dialogue choices, and inventory items. Longtime fans might be interested that Sam & Max artist Steve Purcell is the lead artist for the game.

Rebel Assault, for the Sega CD system, makes you into Rebel pilot as you fly into battle. The game has 15 levels, and is rendered entirely in 3-D with full-motion video and speech.

TIE Fighter, for IBM and compatible systems, turns you into the enemy. Instead of being the good guy, you take commands from Darth Vader himself! *TIE Fighter* is the sequel to *X-Wing*, the original space combat simulator.

Super Empire Strikes Back, for the Super NES, is the sequel to Super Star Wars, but has more to add to your enjoyment. *Super Empire Strikes Back* will be a 12 megabit cartridge, making the game 50 percent bigger the *Super Star Wars*. The game will also include several innovations to Super NES technology, including Mode 7 with vertical (sequences over hilly terrain), as well as horizontal control.

All of the games are scheduled to be released this fall.

Star Fox Unleashed

Nintendo's *Star Fox* video game, hailed as the most technologically advanced 16-bit video game ever introduced, has landed on store shelves. *Star Fox* has the exclusive Super FX chip, which brings three-dimensional flight simulation and polygon animation to the home video game market. *Star Fox* is the first of four Nintendo Super FX games to be released in 1993. Nintendo is anticipating that *Star Fox* and Super FX technology will turn the tide in the 16-bit war with its main competitor, the Sega Genesis.

Star Fox has a suggested retail price of $59.95.

Star Trek Video Game Comes To Game Boy

Absolute Entertainment is scheduled to release a *Star Trek: The Next Generation* video game in May for Nintendo's Game Boy System. Titled the "Cadet Training Manual," the game puts you at the helm of the U.S.S. Enterprise as you follow instructions from Captain Jean-Luc Picard himself!

The game, designed by David Crane of Pitfall fame, will be available in all major stores and is priced at $29.95.

Accolade hopes to release the games in late 1993 and early 1994 for IBM PC and compatibles, Sega Genesis, and Super NES.

Comic Art Gallery Open

Art lovers and comic book lovers can unite in a New York City gallery called Four Color Images. The gallery, which deals in comic book art, was created, in part, to attract new people to comic art who normally think of comics as just Superman and Jughead.

Owners Ken Sanzel and his fiancée, Laura Strohl, opened the gallery because they felt it was a long time coming.

"We felt it was needed," says Sanzel. "The artwork is very beautiful, and it deserved to be framed and put up on a wall. There are incredible artists working in the field."

There are both covers and interior pages for sale. Among the items that have been available are a $200 Richard Case pen and ink Doom Patrol page, a $1600 George Pratt Enemy Ace page, and $4300 Swamp Thing piece by Charles Vess.

For more information, call the gallery at (212) 431-4234.

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Who would've thought it would be so difficult for a Tasmanian Devil to find some food? He'll never go hungry again with your Super NES!

A Devil Of A Game

Sunsoft's "*Taz-Mania*" video game, for the Super NES, is scheduled to be released in May. Based on the popular Saturday morning Fox cartoon, the lovable and ofttimes hyperactive Tasmanian Devil is set in a new story with new characters, along with his unquenchable quest for food. He achieves this by eating everything in sight.

The cartoon-adventure game gives the sensation of controlling an actual 3-D cartoon. It also has digitized sound effects, growls, groans, and a selection of musical pieces.

Taz-Mania retails for $59.95.

Speed Racer Gets Accolade(s)

Accolade will develop and publish video games based on the Classic *Speed Racer* and the *New Adventures of Speed Racer* animated series. The games will incorporate all of Speed Racer's supporting cast and his famous Mach 5 vehicle.

Gen Con To Feature Comic Book Convention

If you're not doing anything the weekend of Aug. 19-22, come and join the expected 18,000 science fiction and fantasy fans at the world's biggest multi-media game convention, the 1993 Gen Con Game Fair and Comic Con in Milwaukee, Wis. The Comic Con will be held Aug. 20 and 21 as part of the overall Gen Con.

George Takei (Mr. Sulu from *Star Trek*) will be there, as will other tentatively-scheduled guests like Steve Lightle, Jeff Butler, and John Statema.

Held in the Mecca, Gen Con features events with computer, video, arcade, virtual reality, multi-player network, military, strategy, board, role-playing, and miniature games.

Comicfest Lowers Price Tag

In order to expand the audience and to attract first-time

© 1993 Speed Racer Ent. Photo Courtesy Accolade.

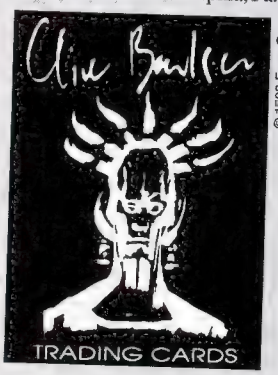
The best race driver in the world is heading straight for you! Speed Racer and the Mach 5 will hit your computer screens by late 1993.

comic show visitors, Comicfest '93 has lowered its ticket prices.

Although many shows have commonly charged $18 per person for entrance into its show, Comicfest will now charge $10 per adult and $6 per child.

David Greenhill, the events promoter, says, "Our main goal is to promote a high-quality show that will attract not only comics enthusiasts and collectors, but will appeal to a much broader audience, including families with children. We want everyone to come and enjoy themselves."

Comicfest '93 will be held Oct. 8-11 at the Philadelphia Civic Center in Philadelphia, Pa.



© 1993 FantaCo

Clive Barker fans rejoice— 50 all-new cards are here!

Clive Barker Trading Cards On Market

FantaCo's *Clive Barker Trading Card* Set is something special. In fact, it might be the trading card set of the year.

The Clive Barker Trading Card Set, which was released in May, is available in three formats. The regular edition contains 50 cards with six subsets pertaining to books and films. The second set is an extremely-limited set containing a seventh subset of unpublished art designed for the set, with one of the cards autographed by Barker. The third set is the rarest of them all—uncut sheets all signed and numbered by Barker.

If you believe that the cards are art done by other artists, it's alright. Most people don't know that Barker, besides being a great writer, is an accomplished artist in his own right. Barker recently sold some of his original paintings and drawings at the Bess Cutler Gallery in New York City. The card set is based on that art.

Tom Skulan, publisher of FantaCo, is excited about the special card set. "This is the best representation of his work. Clive has been in on this project every step of the way. This is something that's never been done before," Skulan says.

LATE BREAKING NEWS

DC Comics

DC has added three titles to their already impressive schedule.

First is Vertigo's *The Extremist* mini-series by Peter Milligan and Ted McKeever, which is a dark and erotic tale about a woman who discovers her late husband was a vigilante. It is described as "not for the weak hearted." We would expect no less from these two gentlemen. It is slated to ship in August.

Also added is the *Lobo Convention Special*, to be released around the time of the San Diego Comic Con in August. In this book, Lobo goes out to look for a bagged copy of *Superman* #75. Lobo originally ripped his copy because he laughed so hard reading it. In his quest, he demolishes certain retailers who overcharge for the comic.

The eagerly awaited four-issue *The Golden Age* series, which was scheduled for release two years ago, is on schedule to be released Aug. 3. This Elseworlds story is in the same spirit as *Watchmen*, and will be a serious and realistic approach to DC's oldest heroes.

Marvel

Without any fear of its own, Marvel is planning to change Daredevil. Expect dramatic changes in the world of the Man Without Fear, including changes in his personal life, a new partner in crime fighting, and a new costume. More news is expected to come later.

Also on tap for a hopeful late '93 release is *Marvels*, a four-issue deluxe series that puts the core superheroes of the Marvel Universe in a more realistic light. Fully-painted in a photo-realistic style, the story takes place in the young Marvel Universe of the '60s and is told through the eye of a reporter. This series delves into what superheroes (Marvel superheroes, anyway) would be like in a real world.

Valiant

Valiant is planning on releasing "Valiant Quality Apparel," the company's own clothing line. Expect such goodies as a Bloodshot baseball jersey, Shadowman T-shirt, and Valiant polo shirt and baseball cap. Also expect some Deathmate clothing, such as T-shirts that have the covers to *Deathmate Yellow* and *Deathmate Blue*. The creators involved will wear these shirts during the Image/Valiant Tour.

© 1993 DC Comics

As if DC's Vertigo line didn't have enough high-quality titles, Peter Milligan's and Ted McKeever's The Extremist *is coming this August.*

Topps

Topps plans to release another Kirbyverse title in August called *Teenagents*, written by Kurt (*Vampirella*) Busiek, with art by Neil (*Congorilla*) Vokes and John (*Punisher*) Beatty. A preview of this new team will be in *Satan's Six* #4.

Also plans call for a two-issue *Dracula vs. Zorro*, by Don McGregor and Tom Yeates. Don't let the title fool you, though. It might be the next hot thing, with a rumored Steven Spielberg Zorro film running around (with Andy Garcia rumored to play the Spanish hero). A Zorro regular series is planned after the fight with the Lord of the Vampires.

And if you think *Jurassic Park* ends with the comic book adaptation...it doesn't. Plans call for a series beyond the movie.

Dark Horse

Dark Horse and Topps have entered into an agreement to produce trading cards based upon characters and properties owned by Dark Horse. Scheduled to be released this month, the cards will be a large promotional tool for Dark Horse's snazzy Comics' Greatest World mini-series.

Dark Horse publisher Mike Richardson has high hopes for his company's bid to enter the trading card world. "We expect this arrangement to be a great success, and plans are already in the works to expand the line even further," says Richardson. ☆

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FOURTH PRIZE: HARBINGER, with all related promotional items.
FIFTH PRIZE: the complete run of **X-O MANOWAR** and all related books and items...etc.

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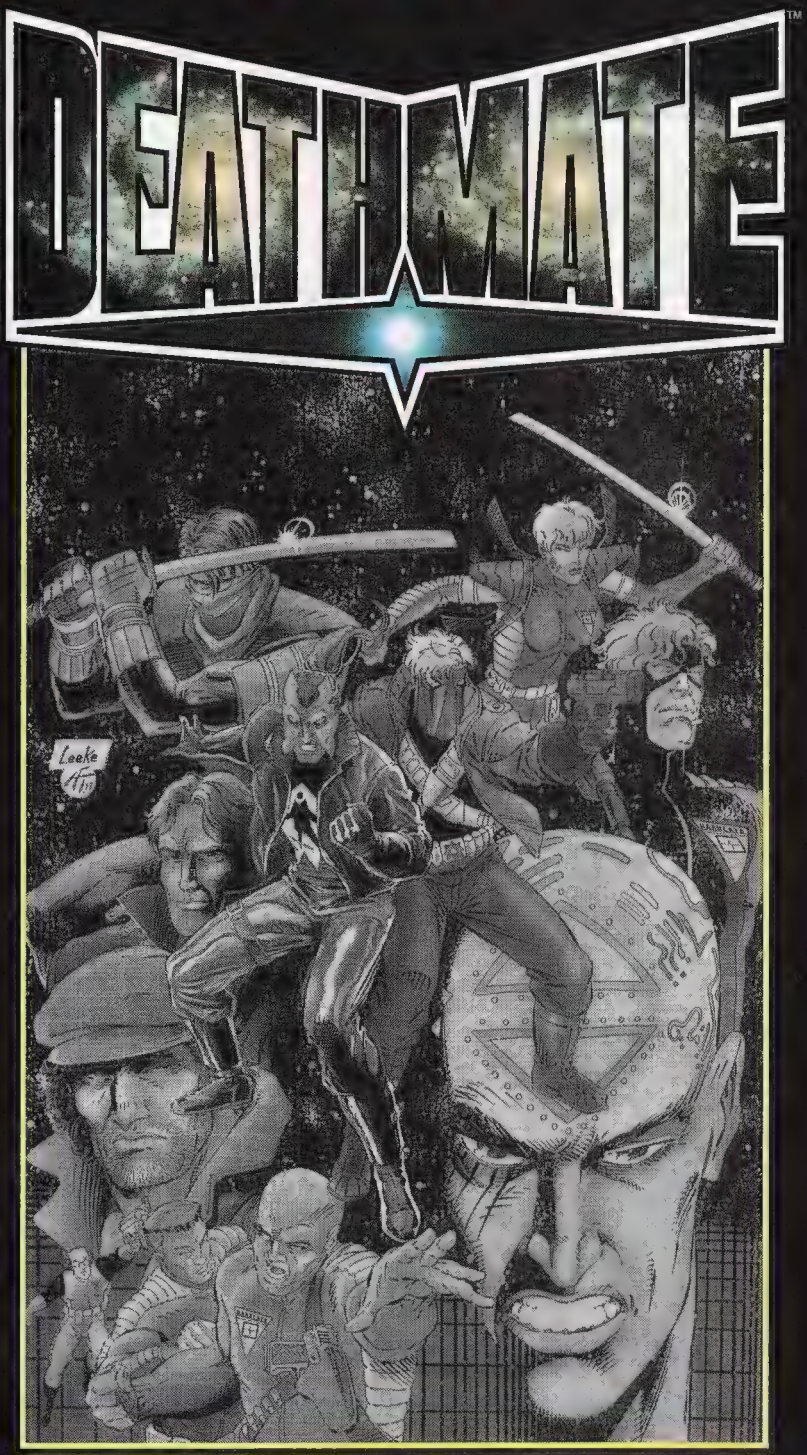

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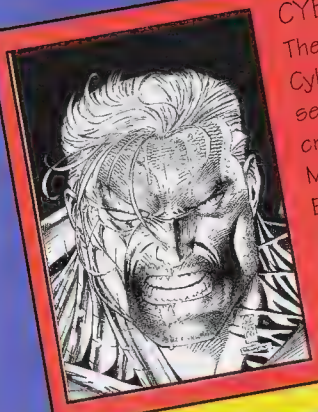

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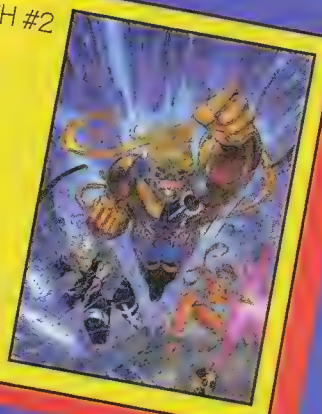

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THE ED.

Use Some Fantastic Foresight When Buying

The glut.

Everybody's talking about it. The number of comics being published this summer is larger than anyone in this business can recall. One estimate puts it at 630 titles in July, more than 100 above the number of titles published in 1950, the height of the pre-Code heyday of the comics industry.

Hey, what's the problem?" you ask. "There's more for me to pick from, right?"

Right—and wrong. Chances are, no one comics retailer can possibly afford to stock everything. Most retailers have space for fewer than 200 titles on their racks. More importantly, most of them don't have the cash flow to be able to order all these comics in sufficient quantities to ensure that both their regular customers and the hype-induced newcomers can get what they want. The retailers also face the danger of over-ordering on some well-publicized title that sounds real good in the publicity releases, but fails to deliver in the final product. That means they could get stuck with hundreds (possibly thousands) of dollars worth of comics they can't sell at more than five for a buck. Have that happen a few months in row and watch your local comics shop go out of business faster than a hamburger joint selling tainted meat.

So what can you, the knowledgeable comics reader, do?

First of all, let your retailer know—early—what it is you want to buy this summer. That way, he has at least a rough idea of what to order. Be sure to look beyond the hyped-up crossovers and first issues and specials. There's gold down there in the bottom of the distributor lists, people—for both those who like to read their comics and those who just tuck them into mylar without ever bending the spine. Remember Harbinger? Good to read and good to collect. Similar material might be hiding among the less-publicized offerings this season.

Secondly, don't forget to use your critical faculties when looking over the stuff that comes in that you didn't pre-order. Just because the publisher says a title is going to be the next hot ticket...and because your buddy who seems to dictate what's "cool" says so...don't grab that title without paying attention to what's inside. What you think of the art and story are just as important as what somebody else thinks you ought to think of them.

Finally, a word of advice from this old codger. Thirty-two years ago this summer, a new comic book showed up on the newsstands of America. Many of the newsstand operators may not even have opened up the bundle to put it out, and many comics readers and buyers of the time passed it by because it didn't look like everything else that was popular. That comic book was *Fantastic Four #1*. Thousands of comics fans kick themselves for not having bought it new. Don't be one of the thousands of people three decades from now who kicks himself for passing by the FF #1 of 1993.

Pat O'Neill

Patrick Daniel O'Neill

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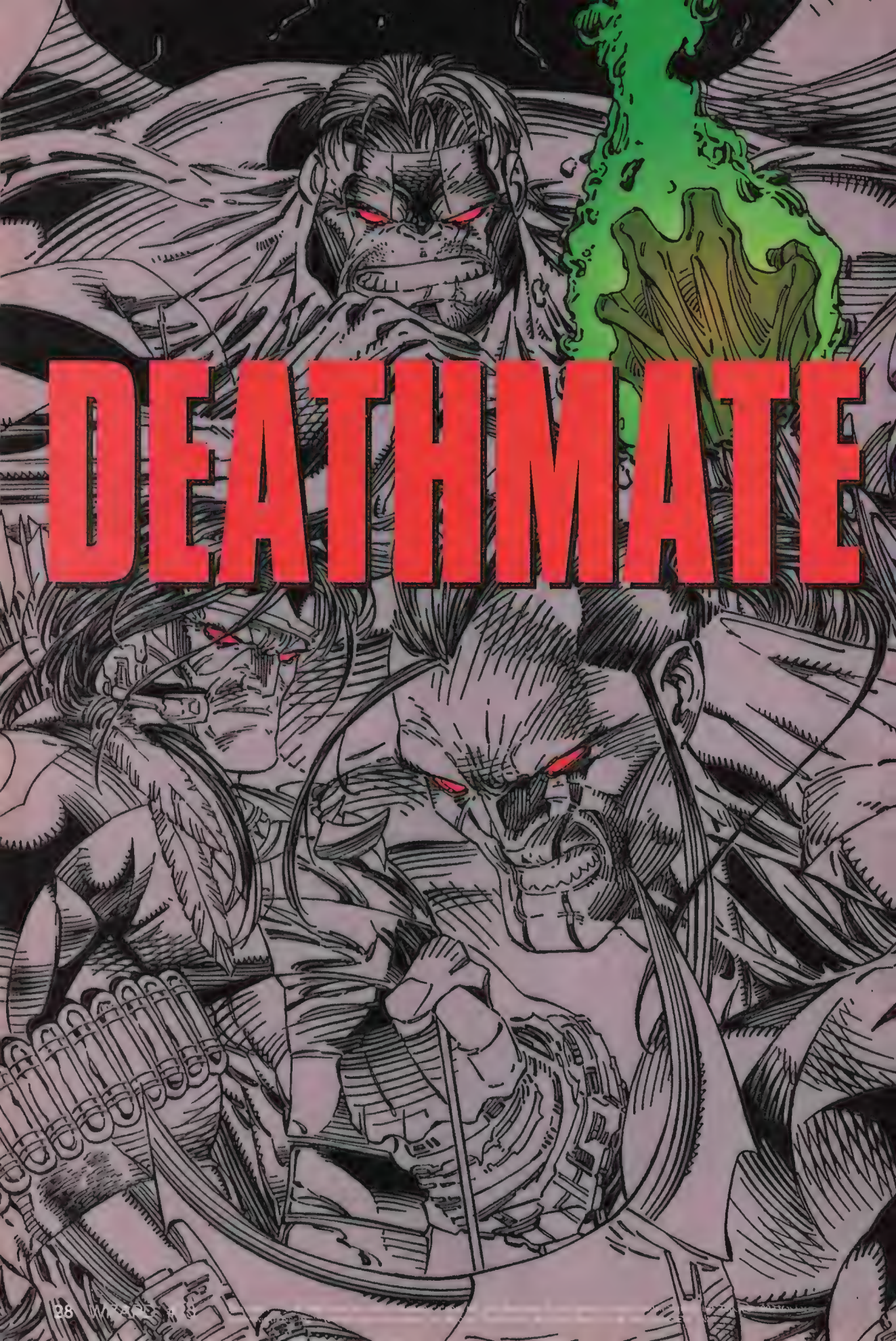
DEATHMATE

Valiant and Image get together for a six-part intercompany crossover

COMES ALIVE

by Patrick Daniel O'Neill

"Fun." Ask any of the people involved with the upcoming Valiant/Image crossover the reason for pursuing such a project and that's the answer that always comes out.

"We both feel we're bringing some fun back into the marketplace," explains Jon Hartz, Valiant's vice president of marketing. "All the changes in recent years have been good for the professionalism of the industry, from the publishers on down to the retailers, but, at the same time, part of the fun has been lost in all this. One of the things we admire about the Image guys is that they're bringing some fun back into the industry. We hope we're doing the same thing."

Hartz's counterpart at Image, promotions honcho Kyle Zimmerman, agrees. "Basically, Rob Liefeld, Jim Lee, and Marc Silvestri all thought, 'Those Valiant characters are kind of cool. It would be fun to draw them sometime'. Valiant was very responsive when they were contacted. It started out as just a fun thing to do."

"I think the fun comes out of trying to weave the two universes together in some way that makes sense to the readership," says Lee. "I like the fact that Valiant's universe has a fairly seamless continuity. It's really like the flip side of what we at Image are. We're both very successful, small companies. They approach things in a totally different way, yet we seem to get similar results. There are real compatibilities, mindsets, and approaches."

All that "fun" seems to belie the title of the six-part crossover: *Deathmate*. The meeting of the two disparate universes begins when—in the far future—Valiant's "Man of the Atom," Solar, splits into two beings. One of them, exploring "other realities," meets Void, the female cosmic type from Jim Lee's WildC.A.T.s. The two fall in love and the "fun" begins. Their joining unravels the strands of time, creating a mix of their two universes. It's a mix with some very dark twists.

All this is set up in the prologue, jointly produced by Image and Valiant, played out in four self-contained 48-page stories (two each from Image and Valiant), and then resolved in a joint

epilogue. Each of the four main titles will be designated by a color, rather than a number, and do not need to be read in any particular order to be understood.

Hartz admits there were business reasons for the crossover.

"I think it's both marketing and creative," he says. "Certainly, combining Valiant's rep for strong stories with Image's rep for strong artwork was a factor in making this work, but of course it's got marketing aspects, as well. We're the 'hot' companies right now, apparently. We decided the time was right on both levels."

"Basically, Rob Liefeld, Jim Lee, and Marc Silvestri all thought, 'Those Valiant characters are kind of cool. It would be fun to draw them sometime'."

Lee agrees. "Much of Image's success is due to an ability to gauge and monitor the industry, as well as the whims of the fans," says Lee. "There's also a feeling that Image has come on strong in the last year, and so has Valiant. They have really proven themselves with *Unity* and the post-*Unity* books such as *Bloodshot*. They had the heat, and we had the momentum."

According to Hartz, the impetus for the crossover was a series of chance encounters at conventions and other industry meetings over the past year. "We had always sort of talked about it," he recalls. "In May 1992, at the Capital City conference, [Valiant publisher] Steve Massarsky, Jim Lee, and I went out to dinner. We were talking about this and that, and the crossover idea came up again. Throughout the summer, we'd see each other at conventions and say, 'Yeah, we gotta do it, we gotta do it.'

"Around November or December, Jim called and said he'd been talking to Rob, who really liked the Valiant books and the stuff we were doing," Hartz continues. "He was completely enamored of Bloodshot. He thought that was one of the coolest characters he'd ever seen. They'd been talking to each other, realizing they had gotten their books off the ground, and that the crossover would be cool. They gave us a call, we got kind of jazzed about the idea as well, and we all met in Kansas City. We spent a couple of days talking and finding out what the other team wanted to do.

"In essence, we sort of traded characters as opposed to doing chronological chapters, where Image would do part of the series, and Valiant would do part of it, or any other sort of convoluted process where two companies try to mix their editorial procedures," Hartz says. "We decided to do a concept where we combined the universes, and then we could each go off and do our own story within it. That way, we weren't restricted by what they were doing and they weren't restricted by what we were doing. They could have fun with our characters and we could have fun with their characters." There's that "fun" word again!

Lee and Liefeld took the initiative to see who else among the Image creators would be interested in participating. For a variety of reasons, only Silvestri, Lee's studiomate at Homage, joined in.

Lee says the incentive for working with Valiant was the ability to get the project going without a lot of legal rigmarole. "There was an unwillingness by a lot of other companies to get involved with a crossover as quickly and efficiently as we've put one together with Valiant," Lee says. "You know, there's this whole history of competition between Marvel and DC, and all these lawyers preventing any fun project like a crossover from getting out the door. Image is run by creative talent. Valiant is small and they don't have that kind of bureaucratic infrastructure. We were able to come to a decision rather quickly."

Silvestri agrees. He says that Valiant and Image had an understanding that they could visually do whatever they wanted with each other's characters. "Because of the alternate universe concept, we could do whatever we wanted with the characters in terms of personality and continuity," says Silvestri. "It's interesting to take concepts from another company and put your own twist to them.

"The fact that Image and Valiant are a little more open to that sort of thing

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than the other two big publishers—who might get a little more upset if you start monkeying with their characters and applying your own style—was a plus," Silvestri continues. "The attitude at both Image and Valiant was 'Let's have fun with this.' We don't have to worry about the corporate image of our characters so much.

"The notions we get from playing with the characters this way could be better than the way they are right now," Silvestri adds. "I don't see Marvel, for example, being able to do something like that. You never know what the soup might taste like when you start mixing new ingredients."

The prologue, due in mid-June, features a Jim Lee/Bob Layton cover over a Layton-written story to set up the alternate universe. Interior art will be supplied by a mix of Valiant and Image creators, including Barry Windsor-Smith and Jim Lee.

Deathmate Black will be produced by Image's Homage Studios, and will feature a team-up of selected members of WildC.A.T.s and H.A.R.D.Corps as "H.A.R.D.C.A.T.s," as well as meetings between Valiant's X-O Manowar and Turok, and Image's Cyberforce.

Deathmate Red will come out of Extreme Studios (Liefeld and his team) and will present a teaming of Youngblood with Bloodshot.

Deathmate Blue and *Deathmate Yellow* will both be produced by Valiant, and feature Harbinger teamed with Brigade, Solar with Supreme, and various parts of the Future Force with parts of the Homage Studio characters.

"It was a playground roster pick," Lee explains. "We picked characters for our various teams—and I get to draw Turok, X-O Manowar, and Ripclaw, who I haven't drawn yet, even within the context of the Image universe."

"We looked over the lists of characters—looking at compatibility of character to character and creator to character and how they fit into each other's universe," Silvestri says. "X-O Manowar seemed a logical choice for me since I'm doing Cyberforce—the technology angle and the fact that he's in armor. There are some interesting slants we'll take on that, visually—for the way he blends in with the Cyberforce characters in this new, grimmer alternate universe. Turok works for contrast purposes, as a sort of Indian/prehistoric type. There's an opportunity to put a techno-twist to Turok, so he fits more easily into the Homage/Image universe."

Valiant has an admirable record for on-time publication, while Image, as of this writing, continues to struggle with scheduling. Both parties to this crossover are aware of the dichotomy.

"The idea of the books not being consecutive chapters was done, in part, to avoid possible scheduling problems," Hartz admits. "More importantly, it frees us from the necessity of everyone coordinating every detail with everyone else. This way, the only things we have to be in close touch about are the prologue and the epilogue, where we're combining artists. We send them the plots that involve their characters, and they send us plots that involve ours—just to give us a general feel for it all.

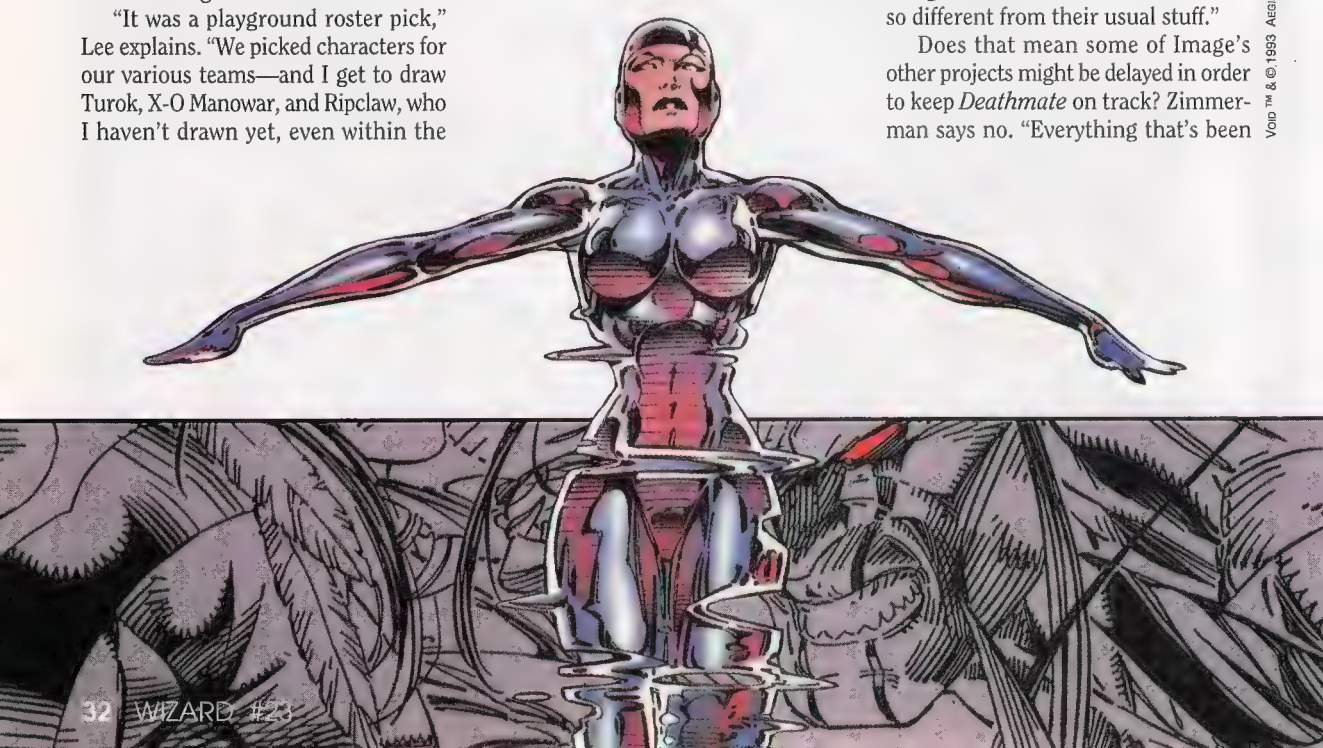
"Since we're dealing with an alternate universe, we all decided we could have fun with the characters, because continuity with past events would be kept to a minimum," Hartz adds. "It allows us to throw surprises at the fans. Alternate universes give the reader a chance to do comparisons, to see established characters in a new light."

Zimmerman concurs. "The nice thing about having the books self-contained is that it doesn't force the reader to buy all four titles to have a complete story," he says. "At the same time, if you buy all of them, you have a bigger picture."

"Since we're dealing with an alternate universe, we could have fun with the characters, because continuity with past events would be kept to a minimum."

Concerning the scheduling question, Zimmerman notes that working with Valiant is an incentive for staying on top of things. "A real big positive is that we are teaming up with the company with one of the best publishing records in the business. That's a motivation in itself. You know Valiant isn't going to be late," says Zimmerman. "I know Rob [Liefeld] already has his pages laid out and that he already has his pages for the prologue done. Stuff is already done, and we're several months ahead. Jim Lee has already laid out his pages. There's an excitement to it, as well. The guys are anxious to see this thing in the finished form because it's so different from their usual stuff."

Does that mean some of Image's other projects might be delayed in order to keep *Deathmate* on track? Zimmerman says no. "Everything that's been



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solicited by Image alone has shipped on time, with the exception of *Youngblood: Strikefile #1,* and that's only going to be two weeks late," says Zimmerman. [Note: As of April 21, this March-solicited title had yet to appear in shops.] "All the April stuff is shipping on time. I haven't heard of anything that's going to be late because of the crossover. This is a project we put into the plan before we worked out our shipping schedule."

When Jim Lee was pointedly asked, "Is the series done yet?" he answered, with a chuckle: "I'm halfway through inking the prologue. Rob penciled half the book and Barry Windsor-Smith did layouts for the other half," Lee says. "I'm doing finishes over Barry's stuff. He's got impeccable structure and it's a little nerve-wracking, working over someone else's stuff. It's a tough psychological job these inkers have. We have plotted *Deathmate Black*, the Homage section of the story, and Marc and I have assembled a team to work on the project.

"I don't foresee any delays," Lee says. "Everyone knows these books are high-profile. There are a lot of people waiting on this project. We'll look especially bad if Valiant comes through on their end and we don't, so there's a lot riding on this. I don't think people will be disappointed."

But what about the reflection on Valiant if Image's section is late? Will the readers really perceive the difference between the two parts of the project?

"If there are scheduling problems with the Image part of *Deathmate*, I don't think it will reflect badly on Valiant," Hartz says. "That was part of why we designed it as we did. The Image guys know their own scheduling problems. They will freely admit the problem. When we approached them on this idea, this way of handling the crossover, they understood why we wanted to do it, and I think they understood from a fan's point of view why that was the best way to go. This way, you're not leaving a storyline dangling, waiting for them to catch up. That's why we didn't number the four parts of the project. If there is a scheduling problem, we can just put out whichever book is ready. The flow through the summer should be pretty good, even if there are scheduling difficulties. The fans won't be hung up waiting for cliffhangers. It takes some pressure off the creators."

While there may be a ton of reasons to look at this thing as one of the great collectible titles of the overburdened summer of 1993, what will the thousands of comics buyers find interesting about the books?

"The storyline is interesting. It's an ultimate 'What if...' concept, as in 'what we'd do with the characters if we didn't have to worry about using them in a continuing series'." says Silvestri "That stuff is always good for a few laughs."

"I think the inspiration for part of the story were those old *Star Trek* episodes [such as 'Mirror, Mirror'] in which the characters would go into a parallel universe where things are sort of the same, but slightly different," Lee says. "They were the ones where you would take Kirk's attributes and personality traits that make him a superb captain and discover that in this universe they manifest as paranoia and power hunger.

"The characters are still recognizably the same, yet very different. It's just a glimpse through the looking glass at how the universe could have ended up."

"What we wanted to do with the Valiant and Image characters was reassess them and say, 'What if, back in 1982, or whenever, they took this step and chose the slightly evil path instead of the slightly good path?'," says Lee. "The characters are still recognizably the same, yet very different. It's just a glimpse through the looking glass at how the universe could have ended up; how the union of two universes create this dystopia that suppresses the world."

Is this the beginning or the end of crossovers for Image? "I think you're already seeing more 'mini-crossovers'," Lee says. "There's Spawn in *Valeria the She-Bat*, the Teenage Mutant Ninja Turtles in *Savage Dragon*, and there are rumors of other crossovers between Image and the 'Big Two'."

Lee says that future crossovers may not involve Homage Studios, at least not for the foreseeable future. "Right now, I've got work up to the gills. I've got tons of stuff going on," says Lee. "There's a lot of pressure—self-imposed pressure, really—to do the best you can quickly, and *Deathmate* is certainly one part of that. It is *the* summer event."

That being the case, what can Image do next year for a follow-up?

"I think if one of these Image movies gets made, that would be pretty big," says Lee. "I really can't divulge anything. There's a number of things we've discussed. The guys who make up Image are all pretty savvy about these things. We like the spectacle of a big event. I don't think people will be disappointed. The time has to be right, and we have to make sure we have a good product. We can't rush anything." ☆

[Brian Cunningham contributed to this article.]

BUCKING the SUPERHERO oDDS

Shush. Listen closely. Can you hear it? As these words are being written, as you are reading them, land masses are coalescing out of the boiling primeval seas, virgin mountains are lumbering up towards the sleeping heavens, and new life forms are taking shape out of the primordial ooze of the earth below. These are the sounds of a world being born, my friends.

IS COMICS' GREATEST WORLD DARK HORSE'S GREATEST GAMBLE?

By Robert J. Sodaro

This pristine world is filled with heroes and heroines who are larger than life, and villains more dastardly than you can hope to imagine. As in our own world, there is monstrous evil, and ultimate good. It is a world of black and white, as well as endlessly-shifting greys. It is a four-color world existing, full of vitality and life, on a two-dimensional printed page. It is as real as you want it be, and as ethereal as a half-remembered dream. In short, it is *Comics' Greatest World.*

Beginning in June, Dark Horse Comics will embark on a new endeavor, beginning publication of a line of superhero comics. What's more, it will exist in a cohesive, continuity-filled universe. The series will be published over a four-month period with 16 weekly color comics retailing for $1.00 each, with each issue having 16 pages. Each issue will be published under the overall *Comics' Greatest World* name, with individual titles reflecting the environment and characters spotlighted in the issue. The environments are Arcadia, Golden City, Steel Harbor, and The Vortex. Contrary to current trends, these books will not be polybagged with trading cards, have die-cut covers, or even pop-up, glow-in-the-dark interiors, but are touted as revolving around solid storytelling techniques.

This move into superheroes may come as a surprise to some. Dark Horse built its foundation on creator-owned and licensed products. Why has it now become so bold as to enter the bigger pond of the long-underwear set?

"It all comes out of a couple of things," says Barbara Kesel, Dark Horse's managing editor. "One is that Dark Horse has sort of avoided the superhero genre because it's one where we would be a very small fish in a very large pond. The other reason was 'Why do the same thing everyone else was doing?' We don't want to do it if it's just the same." According to Randy Stradley, Dark Horse's creative director and one of its founding members, entering the superhero market was always part of Dark Horse's original plan. He says that the company was simply waiting for the right time, and the right product.

As the start-up company now approaches its seventh anniversary, it not only commands a respectable share of the comic-reading audience, but it has also garnered its share of accolades and respect among the fans and pros alike. Beginning life in August, 1986 with creator-owned projects like Paul Chadwick's multi-award winning series *Concrete*, it quickly acquired the licensing rights to hot movie properties such as Aliens and Star Wars.

"This is the third step in the development of Dark Horse Comics," says editor Chris Warner. "We started with primarily creator-owned projects and we did very well. We established a very strong reputation for quality and creator-friendly terms with the creative community. Then we went into licensed products, and those were very successful. We continued to do creator-owned stuff at the same pace—probably even increased it—and now we're going into the third stage, which is developing company-owned properties."

Warner is quick to point out that this new stage doesn't mean that Dark Horse is going to pay less attention to its licensed or creator-owned books. In fact, he believes that the company is actually getting better with creator-owned stuff.

"People like Frank Miller and Paul Chadwick are still doing things," says Warner. "We're even doing more esoteric smaller press runs." Warner adds that the creation of company-owned properties is meaningful in any company's development. Warner notes it is important to have certain things for which the company determines the direction.

Rather than being just one of a number of licensees paying for the rights to publish the comic book while someone else has the rights to the poster, and while another company has the toy and game rights, Dark Horse could actually collect revenues by licensing these rights out to others. Warner assures readers that the publisher will not ignore the rest of its line.

"*Comics' Greatest World* is going to be part of our line. It's not going to dominate our line," says Warner. "We're not turning everything over to superheroes. Dark Horse always intended to get involved with superhero stuff, but we wanted to make sure we were the kind of full-line publisher that worked a lot of areas of the market across the board. When we got strong enough doing that, then we could compete directly without having to make or break ourselves on that one genre."

Why plunge into the dangerous waters of the superhero genre now? Kesel answered that thorny question. "It occurred to [publisher] Mike Richardson and Randy Stradley that we don't really have a good excuse for not doing superheroes anymore, because we do some of just about everything else," he says.

According to Kesel, the company's staff never had a solid handle on a superhero concept that it wanted to publish. Still, the principals in the company had been kicking around several ideas for types of characters for a number of years. Apparently, those ideas formally came together last summer after they returned from the San Diego Comics Convention.

Comics' Greatest World will center around four environments or locations within the continental U.S. and their

inhabitants. Each environment will be featured in four consecutive issues of the initial series, and each issue will introduce and spotlight a different character or team that exists in that location. A common thread will bind all 16 issues together, while a smaller story arc will join each four-issue subset. The four areas covered in the initial series are Arcadia, Golden City, Steel Harbor, and The Vortex. At the conclusion of the 16-week series, each of the four environments will continue in its own monthly book, with the first monthly coming out a couple of weeks after the conclusion of the initial run. A new monthly book will then be added each following month until all four books are out.

Titan

"Chris Warner came up with an interesting way to work," Stradley recalls. "I had my doubts about it at first, but in the end it wound

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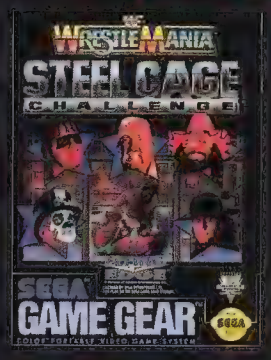
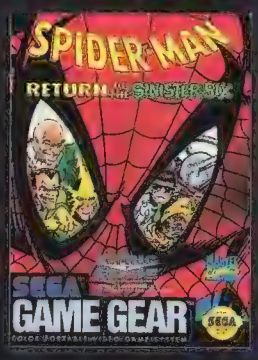
GEAR UP!

THE RAGE IN THE CAGE, THE WAR OF THE WEBS AND THE BATTLE OF THE MACHINES!





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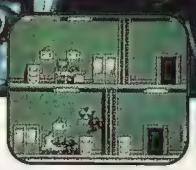

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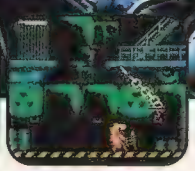

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up being quite elegant." Warner's idea was to come up with various environments or locations around the world, and then ask what kind of characters would realistically thrive in them or come out of the environments. "It seems to work, because once we decided upon the characters, then they drove the stories, not the environments," says Stradley. "My concern all along had been that, if we do this, we're going to end up with a bunch of environment-driven stories, and that turns out not to be the case at all."

This unique method of creating a universe flies in the face of how many superhero universes seem to come together these days. In many cases, it almost seems as if publishers develop a number of characters and simply place them in the same universe. Dark Horse's approach reversed that process by building the world first. According to Kesel, this procedure is common to role-playing games. "You get a bunch of people together and you kind of create the common ground rules," says Kesel. "If we did 16 different characters, it's not as interesting as 16 different characters with a tie to a specific place in common. In that way, they each lend a little more reality to the other."

Kesel said they created some fictitious locations so the creators can blow up a city, or the like, if they want to. "You don't want to find yourself committing libelous actions against real people, so you make up characters," says Kesel. "There may be real cities that are lousy places, but it seemed more rude to come out and say, 'This city really sucks,' than the kind of fun we're trying to have. But we can say, 'Arcadia really sucks.' It gives us a little more freedom. We set them in a world like a real world, to make it familiar to the reader, but then we make it different enough that we can do anything."

As to the actual locations of the various environments, Kesel says that Arcadia sits across the river from New York, about where Jersey City would be located. Golden City is somewhere in the Pacific Northwest. (Kesel believes that it is, in fact, Portland, Oregon but stated that the others would argue that it is in Northern California.) Steel Harbor is about where Detroit is, and the Vortex is sitting just down the road from Reno, in an area of Nevada where atomic blasts have gone off.

The first four issues take place in Arcadia, a crime-ridden city where corrupt politicians and corporate robber-barons work hand-in-fist with organized crime lords. This is a down-and-dirty city where back-stabbing and double-dealing are the order of the day. Arcadia is a dark and brooding place—the living embodiment of everybody's worst fears of what life in a big city is like.

Living in this sinful big city are the first four characters of this great world. X, a grim avenger of the night, is a total mystery to the world at large. While he seems to be doing some good, the controlling forces of Arcadia are so corrupt that they attempt to paint him as a criminal. No one quite seems to know what he is all about. Pit Bulls are a government program gone awry. They were raised and trained to think and act as pure killer/attack soldiers, but no one ever taught them anything about morality. Now these shock troops are out of their cages and on the loose, left to their own devices as to how they will behave.

"wHY dO tHE sAME tHING eVERYONE eLSE wAS dOING?"

Ghost is dead, and, as you could well imagine, she is seriously ticked-off about this situation. She is out to extract revenge against the people responsible for her death. Monster is a classic character, hideously ugly and supremely powerful, yet he doesn't always know what he is doing. He is a misunderstood beast in the form of a man. These people prowl the waterfronts and back alleys of Arcadia, taking arms against the wicked who prey on the innocent. In a city controlled by gangsters, these characters walk the line between the light and the dark.

On the opposite side of the continent, there lies a city that is as far away philosophically from Arcadia as it is geographically. Golden City is a utopian paradise, a land of opportunity as well as a beautiful place to live, especially if you are a superhero. Here you will find Rebel, the perfect media-figure superhero. He's young, sexy, powerful—and he always wins. "If there were a *Beverly Hills 90210* set for superheroes, he would be right there," says Dark Horse publicity coordinator John Dennet. Mecha is basically a normal guy who stumbled on an incredibly powerful suit. Unfortunately, he doesn't know how to run it, doesn't know where it came from, and to make matters worse, he's trapped inside it. Titan is the ultimate hero. He is bigger, stronger, faster, more heroic, more patriotic, and more manly than anyone else. Ask him—he'll tell you. Catalyst: Agents of Change encompasses the entire group of heroes living in Golden City—those mentioned, plus others, including Ruby and their

"We don't want to do it if it's just the same."

UNION
ART
MARK TEXEIRA
STORY
MIKE HEISLER
CO-CREATOR
JIM LEE
image
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leader and founding member, Grace.

As dark as Arcadia is, Golden City is full of light. The city's prosperity and good fortune is due to the intervention and guidance of Grace, the city's matriarch. Grace has been instrumental in running the city since she was four. Transformed by Grace's vision, the city has become an extraordinary place, free of crime, pollution, and poverty. The community has become an exclusive haven that is advanced, immaculate, and effectively run by the heroes that helped build it.

Quite literally, it is home of the gods. However, all is not well in this earthly nirvana. Bubbling beneath the pristine surface of this placid pond lie trials aplenty. On the far coast, the seat of the U.S. government is growing ever more afraid of these god-like creatures who dwell within the city. As can be well imagined, those in power look at these creatures with a basic fear and loathing. The government doesn't quite trust the gifted class of Golden City.

Of course, there are those people that live outside the walls of the protected city. They are the great unwashed rabble who reside in a tent city, living in the shadow of the great city's golden light. They are growing increasingly restless as they await their chance to pass through the fabled gates to the fair city.

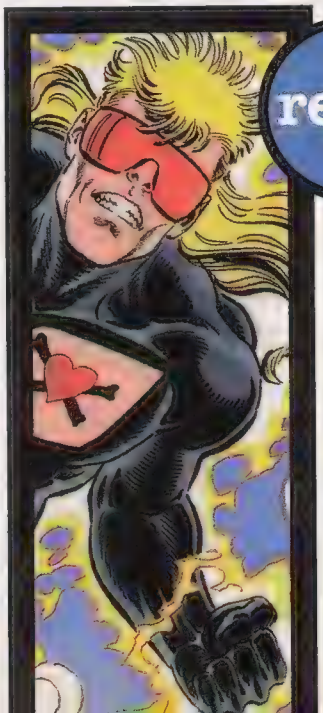
pIT bULLS

Steel Harbor is a run-down, rambling, down-trodden hellhole that used to be a thriving city—a modern-day example of sprawling urban decay played out to the max. Steel Harbor is miles upon miles of bombed-out husks of buildings, warehouses, and factories abandoned to the ravages of time. This is South Central, Bed-Stuy, and Escape from New York all rolled into one ongoing nightmare. It is a post-industrial, inner-city war zone that is run by warring groups of rival gangs. No one is willing to help anyone, and anyone who can help really doesn't care anymore.

Led by super-powered thugs, competing gangs contend with each other for control of the city's turf. Bounty hunters patrol the city streets and anyone who is willing and able to fight crime is welcomed by the local inhabitants. Here, amid this squalor, we find the group of characters who will be introduced in the third story arc. Barb Wire is a super-tough, no-nonsense, hard-edged street fighter. Not much is known about The Machine, except that he is a denizen of Steel Harbor. The Wolf Gang believe themselves to be the biggest and baddest gang in the city. Motorhead was, even before he became super-powered, everybody's favorite bouncer. He is a can-do guy who can be called upon to get the job done, and right now he is very unhappy about his current state.

The final four books of the 16-week series center on Hoyo Grande, a B-grade Las Vegas sitting out in the Nevada desert, populated by fallen mobsters and has-been thugs. This place is, perhaps more than any of the other locations, a mystical and arcane spot. Not far from Hoyo Grande is The Vortex, a mysterious place that the government says doesn't exist, but guards anyway.

The Vortex is a vast underground bunker which lies under the Cinnabar Flats U.S. Army Research Center. It's a place where dark and mysterious experiments took place in the 1940s, including some atomic testing. The Vortex itself is an alien-built complex where giant robots and unfathomable machinery stand motionless, awaiting the day when their creators will return to activate them once more.



rebel

As the Vortex storyline is the culmination of the series, not much was revealed about the characters that lived there. What little was disclosed follows: Division 13 is a group of people whose name is a significant part of the storyline of this world. Hero Zero is an individual who also resides in this locale. King Tiger is a martial arts mystic toting a couple of revolvers. According to Dennet, he is a very interesting take on the clichés of martial arts and Eastern mysticism. Last but not least is Vortex himself (Vortex is both a character and the name of the region), about which nothing was dis-

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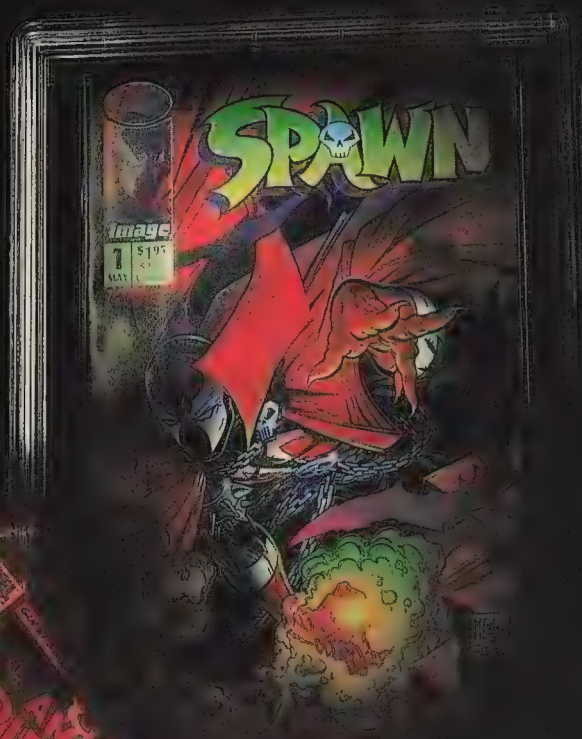

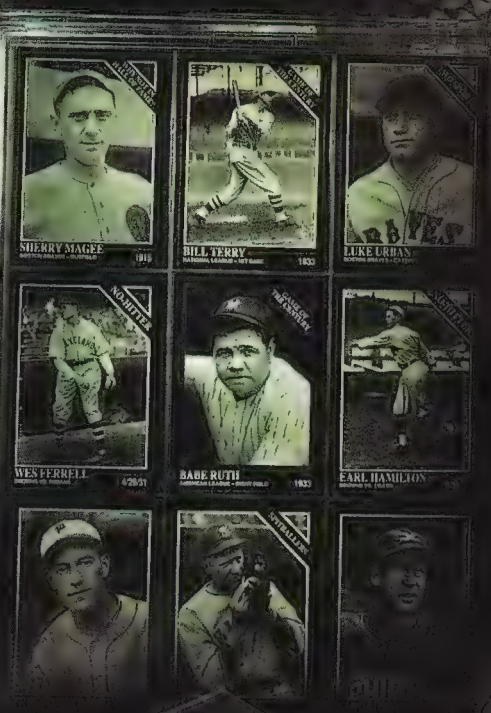

"I care about cool. I don't care if it preserves the comic and I don't care if it keeps the comic mint. When you hang these frames on your wall, with your favorite comics inside, they look cool! And that's the most important thing."

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closed. Something genuinely bizarre and, quite possibly, sinister occurred here back in the late 1940s. It was something that forevermore altered the entire world, and apparently it is about to happen again.

What comes next? According to Kesel, the creators will be digging in and traveling around this world more but, at least initially, chose to concentrate on a section of it that was small enough to make it comprehensible.

"We could have built the whole world at the start, but then we wouldn't have any story in it because we would have gotten too far afield," says Kesel. Warner refers to the four environments as four decades of America. Arcadia is the '30s and '40s—it's crime stories, the police beat, shoe leather on gravel. It's dirty politics and guys with guns who can shoot it out on that level.

Golden City is America in the late '50s and early '60s. It's America from that time onward if Camelot had not ended badly and if every forward-thinking and environmental and social program ever envisioned had never had budget problems. Because Grace, the matriarch of the city, has either been running things or has been instrumental in making changes in the town for the past three decades, Golden City is unlike anything else in its world. It's a special sort of place, with a serious sense of unreality.

monster

"If you go there you say, 'My, this is wonderful'," Kesel notes. "I want to be there. This is exciting, this is amazing. But it's like Disneyland. You go home and it's no longer real to you. The real world is back where you end up."

Steel Harbor is like rock 'n' roll—loud, rude, and raucous. It is a dirty, gritty Terminator movie. It is the '80s with big explosions. It is here that this world's cybertechnology comes in: the melding of man and machine. It is very technocratically-oriented.

The Vortex is the future; the weirdness of the world. It's a place where anything can happen, and often does. It's a hole to everywhere else.

All of these places do, in fact, exist in the same time/space continuum, and Warner's "decades" description is just a thematic background to the intro to give readers a feel of the place. Stories that take place in each of those areas tend to reflect the mood of the location itself. Tales told in Golden City have a more optimistic feel, and the heroes will probably win. They'll have a more pessimistic feel if they're in Arcadia. In Steel Harbor, they tend to have a gang-mentality feel to them. They tend to have a weird side to them if they occur around the Vortex.

The four series are all being written by Dark Horse's in-house editorial staff, with editorial coordinator Jerry Prosser writing Arcadia and editing The Vortex, Kesel writing Golden City and editing Arcadia, Warner writing Steel Harbor and editing Golden City, and Stradley writing The Vortex and editing Steel Harbor. All four of the books are co-edited by Jennie Bricker. Artists include Warner, Chadwick, Adam Hughes, Jan Duursema, Paul Gulacy, Vince Giarrano, and Bob McLeod. Several big-name artists have also been tapped to render covers, including Miller, Walt Simonson, George Pérez, Matt Wagner, and Art Adams.

Since Dark Horse determined that the series would have no gimmicks or enhancements, per se, it feels that the lower price will work just as effectively as any tacked-on gimmick. "We went around and around about a number of different cover enhancements, or fifth colors, or embossing, or something," says Stradley "but we finally decided that what made the most sense was to let the stories be the star and just give it to people at the lower price."

Stradley says that due to the sheer volume of product being released this summer, the season will be interesting and exciting. "We've been working on this for over a year and, if we had been able to, we would have debuted this last summer, but we were just nowhere near ready," says Stradley. "In the long run, I think that it will turn out that our timing will be just perfect because there is just so much superhero-oriented stuff this summer it really is going to be a battle of the superheroes, and I would feel bad throwing a non-affiliated creator-owned book out there to the wolves to let it sink or swim on its own. At least this has the weight of 16 issues tying it together." ☆

Robert J. Sodaro is a freelance writer based in Fairfield, Conn.

the spin on VERTIGO

DC's new imprint is designed to attract an adult audience and expand the horizons of the medium

By Jack Curtin

Karen Berger, the group editor of Vertigo, is sitting in her comfortably-cluttered corner office on the 28th floor of DC Comics' New York City headquarters, trying to come up with a simple, high-concept description of the dark fantasy universe she has wrought.

"What makes a Vertigo book a Vertigo book" she says at last "is a certain sensibility that you find in the approach to the material...the way the writer and artist make you see the world. It's not necessarily horror, not necessarily weird or supernatural. It's more a case of looking at reality in strange ways, or perhaps, seeing the strangeness of reality itself and projecting that strangeness clearly for the reader to see."

Another thought strikes Berger: "Maybe you distinguish Vertigo from the mainstream by the audience we're trying to reach. We are looking for an audience willing to think a bit harder; to accept a challenge. Vertigo focuses on a more adult readership. We want to attract some new people to the field—people who don't normally read comics—and we want to provide a logical and comfortable next step for those who grew up with comics and now want something more."

However you define it, the Vertigo imprint—built around the sextet of "Berger books" which has formed the heart of DC's "suggested for mature readers" titles for the last several years—has gotten off to a powerful start since its introduction at the beginning of this year.

Vertigo appears to have been well-planned, and to have a strong commitment from DC management. Starting with a core of titles that have an established niche in the market and an existing readership base gave the line a jump start most new imprints do not enjoy. A substantial introductory advertising and marketing campaign included a 50 percent increase in cooperative advertising dollars offered to retailers who promoted Vertigo in "non-traditional" markets (such as college newspapers), as well as distribution of an impressive press kit to such outlets as the Village Voice, Esquire, The New York Times and other major newspapers around the country.

© DC Comics

Equally vital to the success of the line was—and is—its blend of DC-character titles with creator-owned properties. This enables Vertigo editors to maintain fan interest, and to offer some of the industry's top names the opportunity to retain control of their own creations and spread their wings in untried directions.

"Our contract is very viable for creator-owned characters and projects," says Berger. "It is certainly the best deal DC has ever offered and, I think, competitive with what most of the more creator-oriented smaller companies can offer, especially when you consider the work and effort it takes to produce and market a new title successfully. It is a very negotiable contract as well. Most things are open for discussion."

The hope of keeping creators already in the Vertigo stable content appears to have been rewarded. Neil Gaiman, the author of Vertigo's top seller, *The Sandman,* and one of the top writers in the field today, admits "I have recently instructed my agent to discuss projects with Vertigo that I would simply never have let her (Berger) take to DC proper."

The Sandman is the key book among Vertigo's core group. The others are *John Constantine, Hellblazer; Animal Man; Doom Patrol; Swamp Thing;* and *Shade, the Changing Man. The Sandman* is not only Vertigo's best seller, but one of DC's most successful titles overall. Along with the various comics industry awards it garners regularly, *Sandman* became the first comic ever to win the World Fantasy Award for Best Short Story in 1990 for "A Midsummer Night's Dream" in *The Sandman* #19. (In a move that has led to charges of bias, the WFA committee has since changed the rules to prohibit comics stories from eligibility for its awards).

Vertigo played its Sandman card strongly in the early going. The first new title released was *Death: The High Cost of Living,* a mini-series starring the most popular character in the entire Sandman oeuvre (with art by the increasingly popular Chris [*X-Men Unlimited*] Bachalo and Mark Buckingham). The first graphic novel bearing the Vertigo logo was a collection of Gaiman's acclaimed *Books of Magic* mini-series with a variety of name artists. (Earlier collections of stories from the core titles have been retroactively moved under the Vertigo imprint, as well).

The *Sandman* title began its Vertigo existence midway through one of Gaiman's patented story arcs, "Brief Lives," with art by Jill Thompson. The book then hit a sales peak

with April's double-sized 50th issue, featuring an "Arabian Nights" tale illustrated by P. Craig Russell and a gallery of Sandman artwork. Achieving its highest sales ever in a month during which all the "Reign of the Supermen" hoopla tied up significant percentages of retailer dollars is a clear indication of the title's strength and importance as the keystone to the Vertigo line. Another clue to Sandman's strength is that when the third and final issue of the Death mini-series was marred by a misprinting where a double-page spread became back-to-back pages, DC quickly rushed a corrected edition to the presses and made it available free of charge to all buyers. (The absence of indicia and a copyright notice from the first printing may have had some effect on that decision.)

For the next several months, *The Sandman* will feature a series of single-issue stories by different artists, called "World's End", with framing sequences illustrated by Bryon Talbot. "It's proving to be a lot of fun for me by working with artists like John Watkis and Michael Zulli again, as well as with new faces like Mike Allred and Alex Stevens," says Gaiman.

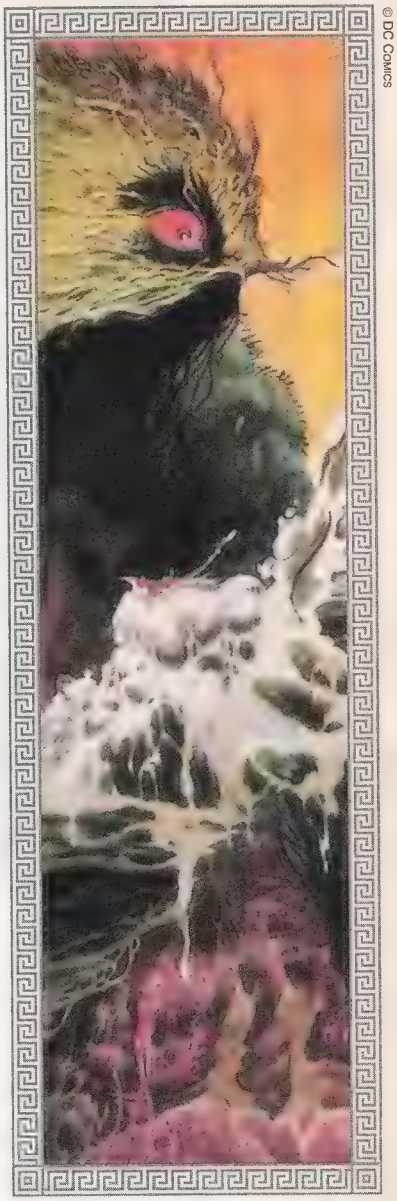
Since comics are a visual medium first and foremost, Vertigo has established its own distinctive look through the efforts of Richard Bruning, Berger's husband and former design director of the entire DC line. Titles have colorful and striking covers. The covers, and the interior art, are the work of an array of distinctive artists who adhere to the idea that their endeavors should be directed toward storytelling rather than pinups and potential posters.

Giving that strong graphic identity its due, there is still no question that the overall attitude at Vertigo is that the books are essentially writer-driven. A trio of strong editors works with Berger in overseeing the line. Senior editor Art Young is stationed in London, where he works with Vertigo's nucleus of British creators. Editors Stuart Moore and Tom Peyer have offices one floor down from Berger's space. All three are considered strong "writer's editors."

Berger has held the same reputation from the start of her career in comics 13 years ago. She started as an assistant editor on DC's mystery and horror anthologies. A few years later, she edited Alan Moore's groundbreaking *Saga of the Swamp Thing*, one of several Moore-authored titles (*Watchmen* and *Miracleman*, notably) that changed the face of comics. Moore was one of the first star writers in the industry.

"Alan is responsible for all of this, whether he likes it or not," laughs Berger. She was referring to Moore's comments when he announced his reentry into mainstream comics with an Image mini-series (1963, a pastiche of early Silver Age comics) that he felt compelled to try and put some fun back into comics. "Vertigo would be a perfect situation for him, but I guess that's not going to happen." Moore left DC unhappily and there has been an estrangement between the writer and company for the last few years.

The balance of Vertigo's writing lineup is not exactly low-profile. As a result of her work with Moore, Berger was made DC's British liaison six years ago and sent abroad to see if there were other British creators there who might offer new perspectives to American audiences. That trip eventually brought to America the work of such talents as Gaiman, Dave McKean, Grant Morrison, Jamie Delano, Peter Milligan, Garth Ennis, Brendan McCarthy, and others. Most of them were instrumental in setting the tone for the various Berger-edited titles which became Vertigo when DC decided to segment its titles into recognizable groupings during an editorial retreat in late 1991.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Berger has also had great success attracting women to the comics field. Acclaimed fantasy novelist Nancy Collins took over the venerable *Swamp Thing* in 1992. Sci-Fi writer and poet Rachel Pollack succeeded Morrison on the quirky *Doom Patrol* this past January. Ann Nocenti is the writer of the monthly *Kid Eternity*, which started last March. Novelist and former Berger assistant Alisa Kwitney is the writer of a *Phantom Stranger* one-shot due later this summer. Artists Jill Thompson and Colleen Doran have worked with Gaiman on *Sandman* story arcs.

Pollack supposedly got her shot at *Doom Patrol* as a result of catching editor Peyer's attention by writing to "Doom Sayers," the book's letter column. Nice story, but an inside joke rather than the real thing. "The truth is, I met Tom at a meeting of the Science Fiction Writers of America and he told me Grant Morrison was leaving the book," Pollack says. "He'd read a short story of mine and liked it. I sent him a sample script and things developed from there."

Pollack says she will be moving the Doom Patrol's headquarters to a suburban house inhabited by the ghosts of people who have died in sexual accidents. "Sexuality will be one of the strong themes of the book, if only because the core members of the team—Cliff, Dorothy and Niles—are all frightened of their own sexuality," says Pollack. "As we explore all that, I'll also be bringing back some of the Patrol's old villains, but in a very different fashion."

The number of monthly Vertigo titles will reach 10 by the end of the year

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with four new titles join the ranks.

The first of these was Matt Wagner's *Sandman Mystery Theater,* bringing the Vertigo sensibility to bear on DC's classic gas mask-wearing hero in a mid-1930s setting. The first issue of the four-issue story cycle hit the stands in February, with somewhat unusual art by Guy Davis. The second storyline, which Wagner says will be controversial, begins this month, with art by John Watkis.

"I decided to take on this assignment because it seemed logical to bring things back full circle after Neil (Gaiman) had used the Golden Age Sandman as a jumping off point for his fantasy take on the character," Wagner explains. "Before Bob Kane, Joe Simon, and Jack Kirby revamped him into a standard superhero, Sandman always had this bizarre, pulpy feel to him. That's what I wanted to achieve. The thing I like about Guy's art is that it has a real feel for the period in which the story is set, and his people look like real people of real dimensions and proportions. John's art is different, but it still gets across that sense of reality I'm looking for."

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Wagner has a general direction for the series planned out for the next year or two. "I'm going some neat places with this," he says. "All of the villains will be involved with hate crimes in some fashion and intolerance of one form or another. The first story cycle dealt with hatred of women. The one beginning this month centers on anti-Asian feelings."

© DC Comics

"It's a case of looking at reality in strange ways."

Among the other new monthly titles are Nocenti's *Kid Eternity,* which started in March with art by Sean Phillips, and a *Black Orchid* monthly by relative newcomer Dick Foreman (Swamp Thing and Hellblazer fill-ins are his previous U.S. work) that will appear in July, with Jill Thompson art.

The 10th regular book, *Scarab,* scheduled for September release, is a creator-owned book. It features Vertigo's first original superhero, and is written by John Smith, whose work has previously appeared only in Great Britain. The adventures of its mystical title character will offer readers "super heroic surrealism in the mode of *Doom Patrol* and *Animal Man*", according to Berger. Scot Eaton will give up his gig on *Swamp Thing* to handle art on the book.

"What makes a Vertigo book a Vertigo book is the way the writer and artist make you see the world."

In addition to the Golden Age Sandman, a total of five other DC characters are scheduled for Vertigo treatment in 1993, with three having already made an appearance. *Brother Power, The Geek,* a cult favorite if ever there was one, returned—courtesy of Pollack and Madman creator/artist Michael Dalton Allred—in an April one-shot. This was the first issue of Vertigo Visions, an umbrella title which will feature DC characters in a Vertigo setting and appear irregularly. In May, Jerry Prosser and Warren Pleece began a four-issue mini-series, *Skin Graft,* which uses as its starting point an old Green Lantern villain, The Tattooed Man.

Reaching the stands just about now is the first comics work of well-known and respected horror novelist Joe R. Lansdale. He and Tim Truman have collaborated on *Jonah Hex: Two Gun Mojo,* a five-issue mini-series starring DC's scarfaced western bounty hunter in what shapes up to be his first shootouts with hardcases who won't stay dead.

Late this summer will see the second issue of *Vertigo Visions,* featuring the Kwitney-authored Phantom Stranger story, with Davis art. Kwitney, James Robinson and a cadre of artists (including Wagner and Zulli, with more to come) will produce the final DC-based story, a three-issue series, *The Witching Hour,* featuring the witches from DC's old horror

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books, beginning in September.

The first of the creator-owned titles to appear was *Enigma,* by Peter Milligan and Duncan Fegredo, an eight-part series about what the author has termed "an existential superhero." Berger thinks this will be Milligan's breakthrough book. She believes Milligan has the potential to become a star along the lines of Moore and Gaiman.

"I wanted to write something that was not in the standard comic-book voice, but something with a point of view—an attitude which makes the narration part of the story itself," says Milligan.

"We are looking for an audience willing to think a bit harder; to accept a challenge."

Berger feels even more strongly about a second Milligan project, *The Extremist* (art by Ted McKeever), a four-part mini-series due for release in early August. "If I had to pick one book to explain what Vertigo is all about, this would be it," Berger says. "It's about people who live life to the extreme, who push at all the boundaries. It is filled with sexuality and violence. It's a dangerous book—an unusually strong piece of work. I love it."

The Extremist is the story of a woman whose husband is stabbed to death outside a San Francisco sushi bar. "The book is based on the premise that what one person finds extreme, another person may not," explains Milligan. "The wife discovers that her husband had a secret apartment in a seedy part of town and was part of a covert organization in which he assumed the identity of the Extremist in order to hunt down sex killers. She takes over his role and what happens to her as a result of that, and what she learns about herself, is the gist of the story."

Two creator-owned titles, *Mercy,* a graphic novel by J.M. DeMatteis and Paul Johnson, and *Sebastian O,* a three-issue mini-series set on an alternate world, by Grant Morrison and Steve Yeowell, were released in March. *The Last One,* a six-issue exploration of the life of the last immortal, a benevolent type who Berger says "becomes something much darker," is written by DeMatteis and drawn by Dan Sweetman. It went on sale in May.

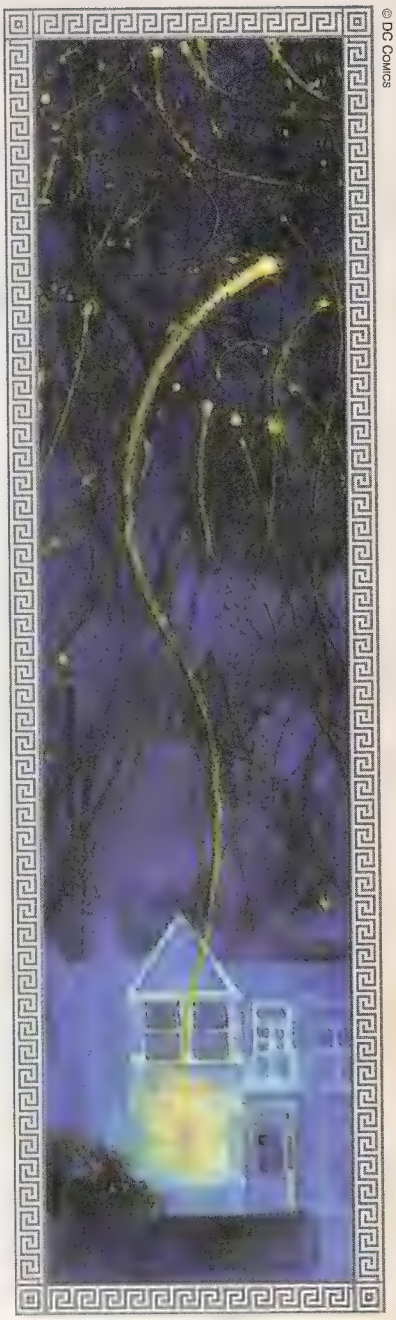
Another Morrison-written book, this time with painted art by Jon J. Muth, will appear later this year. *Mystery Play* is a hardcover graphic novel about the murder of an actor playing God in a Renaissance Festival production. Aside from the aforementioned *Scarab,* it will be the final creator-owned title to appear in 1993.

There are a few other goodies in the pipeline or on the racks, as well. *A Game of You,* a hardcover collection of Gaiman's Sandman stories from #32 through #37, was released in April. *Vertigo Jam,* an anthology of short stories featuring all of the regular monthly characters (except Wagner's version of Sandman) has just been released, and tentative plans call for a series of crossover annuals of the monthly books at the end of the year.

Appropriately, perhaps, the only items of Vertigo news beyond that point have to do with Gaiman. He has always made it clear that he considered *The Sandman* a limited series from the start. He has said for some time that when the story that began in issue #1 is over, the monthly series will end. That caused some real heart palpitations among dedicated fans, especially as the rumor spread that issue #50 was to be the final one. Now that #50 has come and gone, the latest "guesstimates" are that Gaiman will wrap up his story somewhere around issue #65 or #66, which would appear in mid-1994.

Hearts are calmer now, however, as Vertigo's new releases and Gaiman's own comments have made it clear that he will still be interested in doing mini-series, graphic novels, and other stories about the Endless Family as the opportunity (and the right artist) presents itself. "There are a couple of Sandman stories that don't fit into the story arc in the regular title" Gaiman says "and I've been talking about doing something with each of the Endless for years."

Gaiman has also tentatively agreed to be involved for the first couple of issues with a planned Vertigo monthly series starring Tim Hunter, the young boy from *Books of Magic.* That series may be tied to the storyline planned for the annuals late this year.



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Nothing is ever certain, of course, a truism that lies very close to the heart of Vertigo's stock-in-trade of skewed versions of reality. Out here in the real world, though, where vision is clear and unfettered, all of Vertigo's work has the look of a success story in the making. ☆

Jack Curtin is a freelance writer and comic book collector based near Philadelphia, Pa.

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Dan Govar
Arnold, Md. Age: 18

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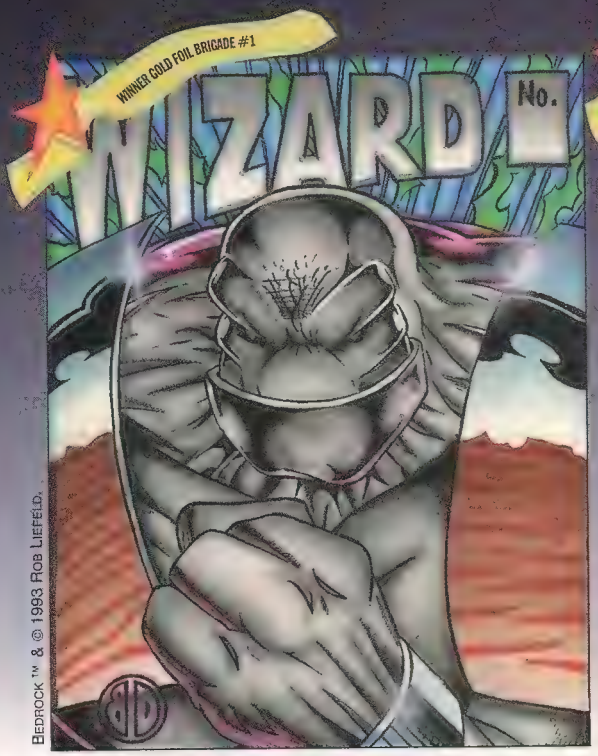

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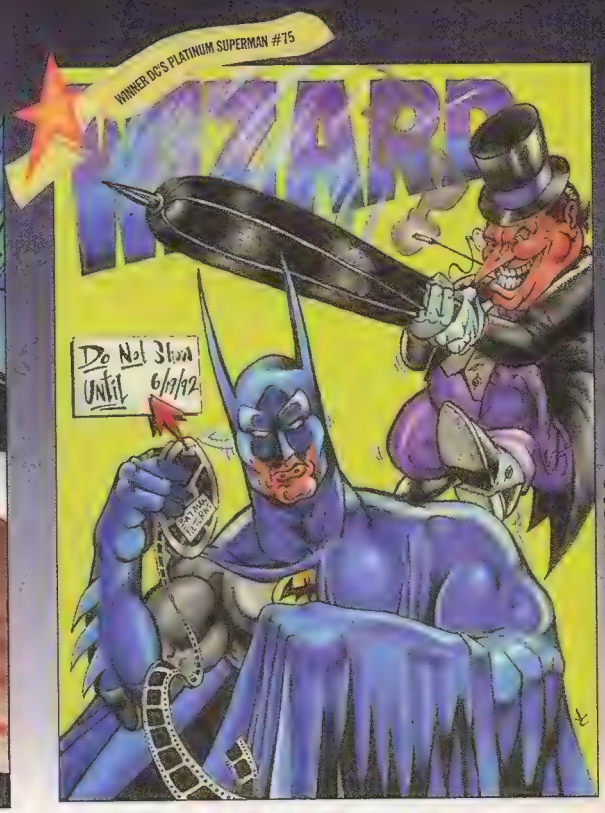
Ben Drdlet
Salem, N.H.



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Jamestown, N.Y. Age: 25

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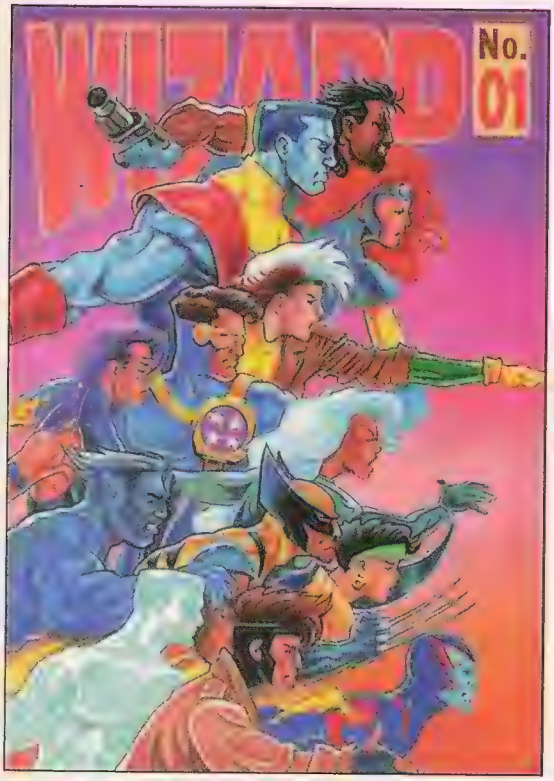

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Auburn, Ala. Age: 24

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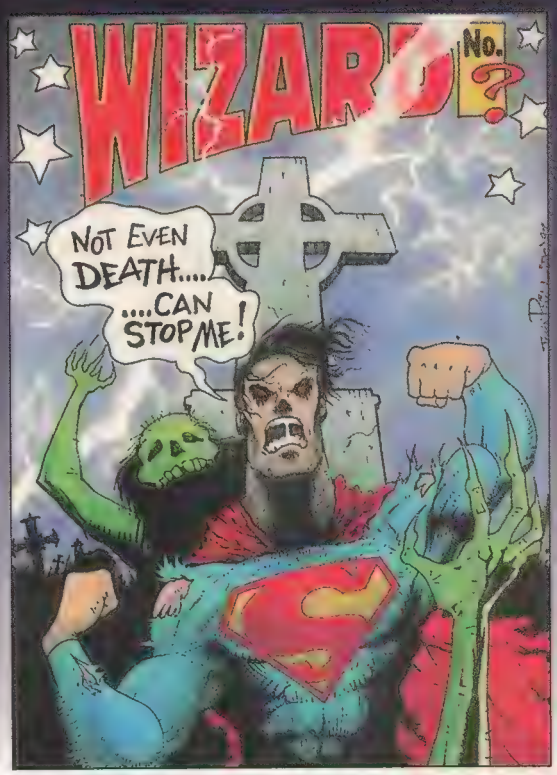

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John D. Phillips
Clever, Mont. Age: 26

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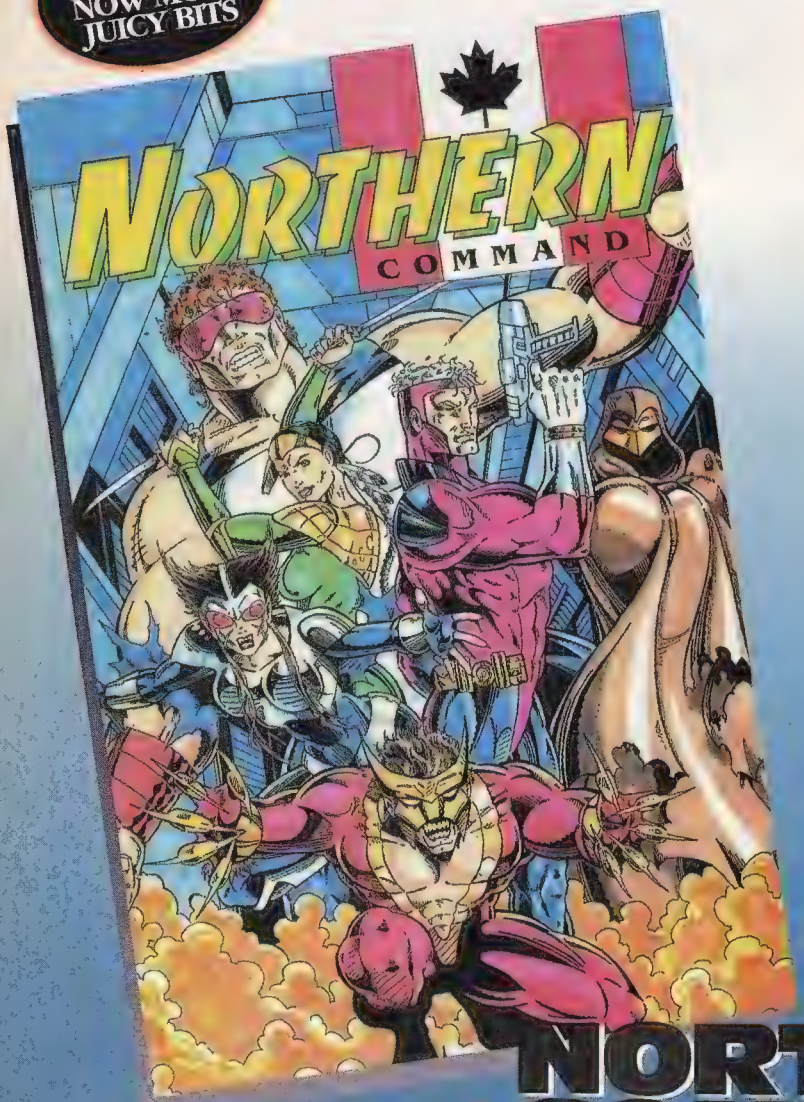


CREATOR: Robert Saunders, age 31; Port Moody, Canada

Team Members and Powers: Incarnate (team leader), Mosquito, Structure, Pare, Tumid, and Lup'nn
Current Occupations: Heroes/mercenaries
Citizenship: Canadian
Legal Status: Wanted criminals
Base of Operations: Mobile

POWERS: Incarnate is immortal, and his body regenerates constantly. Mosquito is a scientifically-engineered vampire, with all the strengths of a vampire but has none of its weaknesses. Structure has the ability to change size and density, and also has super strength. Pare is a Native American who is skilled in all forms of weapons. Tumid is an energy being whose touch resembles a repeated stinging of bees and can only stay outside his armor for short periods. Lup'nn is part animal, part human, and part machine.

ORIGIN: When Canada started experimenting with human genetics, it deployed agents to find suitable candidates under the age of two. Six children were rendered comatose, where they were treated with different chemicals to enhance their bodies to the scientists' needs. While comatose, the children were educated by a computer link-up, so that when they emerged at the age of 18, they were as educated as much as possible in a world they did not "live" in. When awoken, they were fully trained to become part of the Northern Command Project, where they would be super-powered law enforcers. When the six discovered their origins, they fled the Project, only to be relentlessly hunted by a government that doesn't want the world to know they existed. The six are still on the run.

NORTHERN COMMAND

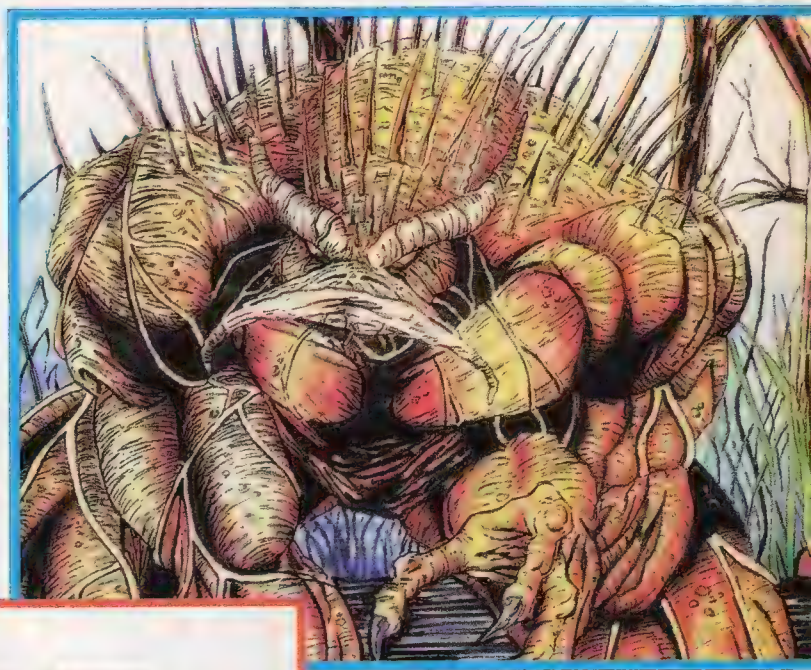
GRUNGE

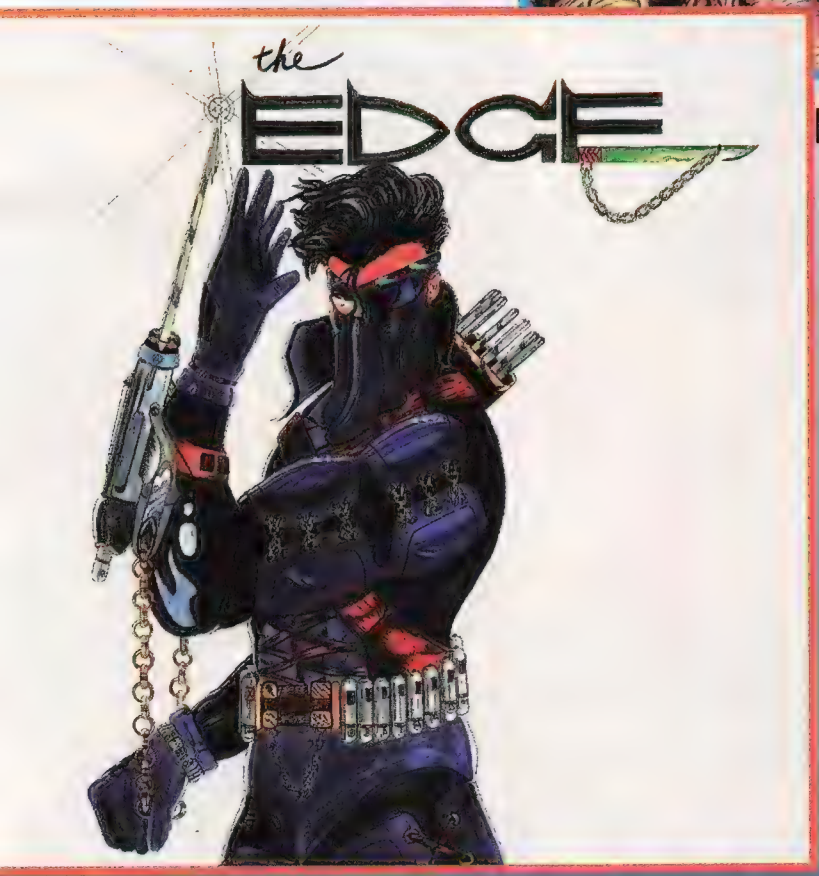
CREATOR: Shawn Simmons and James O' Riley, ages unknown; Newburgh, N.Y.

Real Name: Algnar
Secret Identity: John Kingsman
Legal Status: Transient
Marital Status: Single
Base of Operations: somewhere in medieval Europe
Height: 8' 5"
Weight: 870 lbs.
Eye Color: (as Grunge) Yellow, (as John Kingsman) Brown
Hair Color: (as Grunge) None, (as John Kingsman) Brown

POWERS: Grunge possesses superhuman strength, coupled with near invulnerability. Grunge can also "manmorph" which allows him to transform his physical self into the shape of any man. While these attributes sound brutish, Grunge has a keen intellect. His wisdom helps keep him alive in a war-torn world.

ORIGIN: Algnar is one of the few survivors of a race of Earth-based creatures known as the Drackon. During medieval times, countless Drackon were slaughtered by knights when they were mistaken for other malevolent creatures such as dragons, demons, and goblins. By using his "manmorphing" Algnar has, over the years, adopted the human identity of John Kingsman and vowed revenge on the knights and wizards who slaughtered his people.





THE EDGE

CREATOR: Norman Wong and Daniel Gillen, ages 18; Hemet, Calif.

Secret Identity: Vang Xai
Current Occupation: Artist
Citizenship: United States
Legal Status: Vigilante
Marital Status: Single
Base of Operations: Los Angeles, Calif.
Height: 5' 8"
Weight: 180 lbs.
Eye Color: Brown
Hair Color: Black

POWERS: The Edge is a master of the martial arts, including hand-to-hand combat, sword fighting, and various weapons of the Kyoto. The Edge also carries a wrist rocket that deploys single blades, and an explosive cylinder that has enough power to blow through three inches of solid steel.

ORIGIN: Vang Xai and his younger brother, Woo, were raised by their grandfather on a small farm in Japan. The grandfather was one of the very few people in the world who had mastered the ancient art of fighting known as the Kyoto. The grandfather taught Vang and Woo the Kyoto. After his death, they immigrated to the United States. Soon after arriving, Woo gave in to the temptation of drugs and died from an overdose. Vang, distraught over the loss of his brother, decided to become The Edge to wage war on drug dealers, and prevent anyone else from becoming addicted to drugs.

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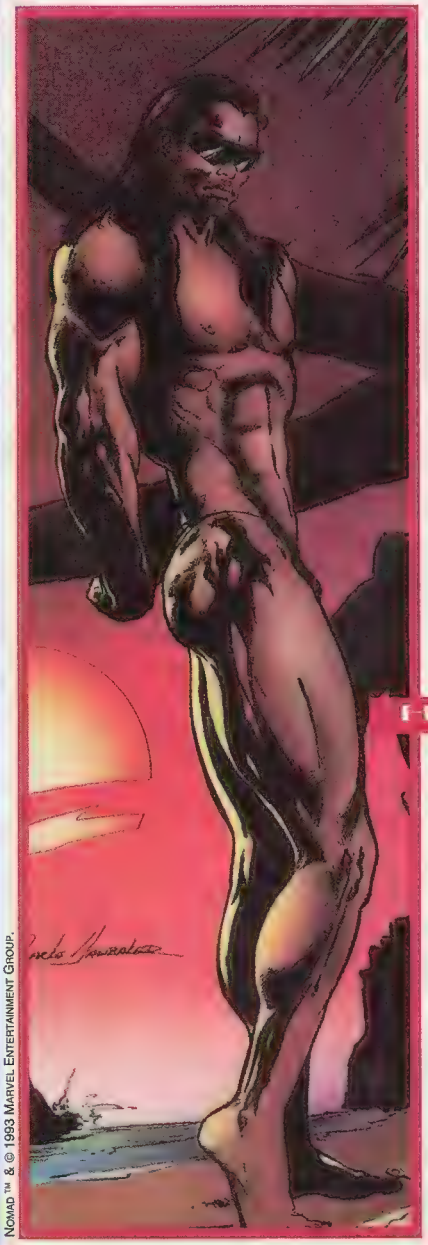
HUNK & BABE of the month



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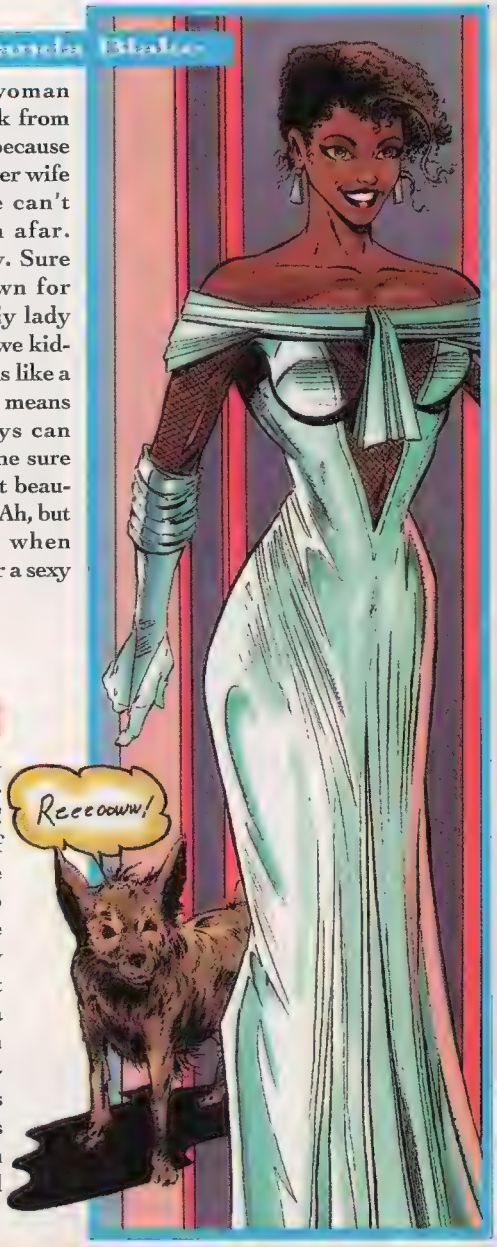
Babe — Wanda Blake

Now here's a woman worth coming back from the dead to! Just because she's Spawn's former wife doesn't mean we can't admire her from afar. Wow, she's pretty. Sure can't blame Spawn for wanting this lovely lady back, but who are we kidding? His face looks like a pincushion, which means that us other guys can make our move! She sure looks classy in that beautiful gown, though. Ah, but who wants class when you're drooling over a sexy picture?

Hunk — Nomad

Check out that tanned physique of the sleek ex-partner of Capt. America! For a wandering type of guy, I'd travel around the world to find a man who is this hot! Just because he squeezes a trigger every once in a while, doesn't mean he can't squeeze a woman gently. I only wish he would take off his sunglasses so we could see his dreamy eyes. If he wants to look for the American Dream so bad, he could drop by my place.



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James Hudnall • Jim Callahan

Illustration by Dave Gibbons

June '93

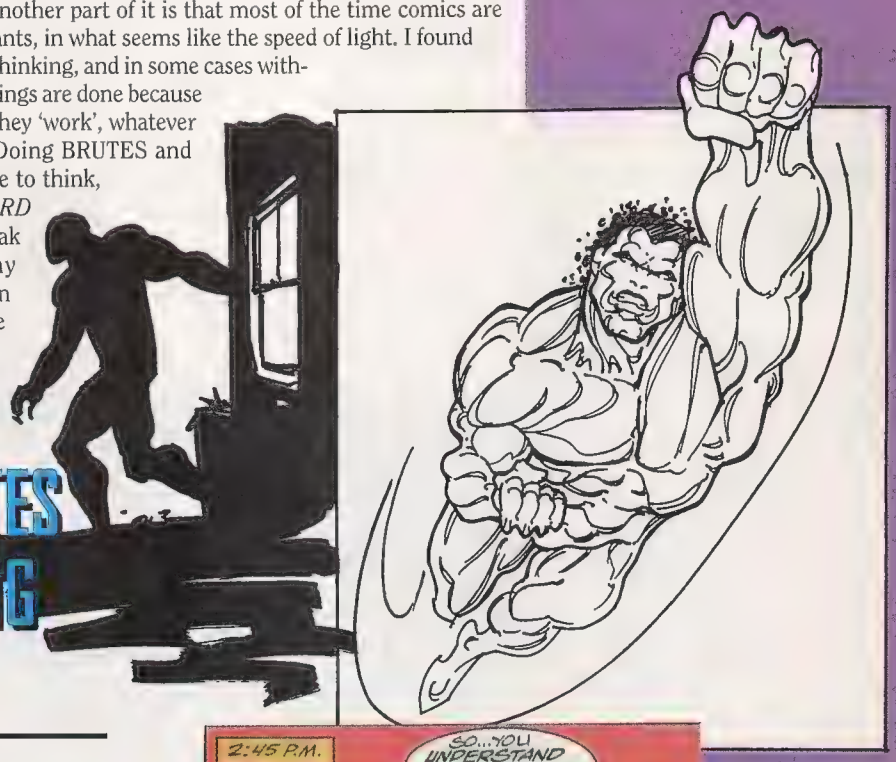
BRUTES & BABES

DRAWING POWERFUL COMICS WITH

BART SEARS

Welcome once again to BRUTES and BABES. It seems that one thing I've been asked a lot lately is, "Why do you do BRUTES and BABES?!" Sitting here, trying to plan out this issue's segment, memories of that question crept into my head and didn't go away. There are a few reasons, I guess, and they all seem equally important.

To start with, teaching is fun. I enjoy showing somebody something they've been struggling with, and seeing their work improve because of it. It may sound geeky, but I enjoy helping people, and I try to please everybody as best I can. Also, teaching can be like magic. Guys come to me with problems, I sit down and show them some answers, and you can see the bells going off in their heads and the amazement on their faces. That pumps me up and keeps me hungry. Another part of it is that most of the time comics are drawn by the seat of your pants, in what seems like the speed of light. I found that you do things without thinking, and in some cases without knowing why! A lot of things are done because they feel right, or because they 'work', whatever any of that really means. Doing BRUTES and BABES gives me the chance to think, and, for as long as *WIZARD* wants to publish it, I'll break my back to bring you my BRUTES and BABES column every month. As usual, I've run at the mouth longer than I anticipated, so let's move right on to...



SILOHUETTES & BREAKING PANELS

SECTION 1:

Silhouettes are a limited but useful aid when drawing comics. They can have a lot of impact when used correctly. Although drawing silhouettes is less time consuming than drawing out everything in detail, it's not a shortcut. Like everything else, there should be a reason for it. Thought needs to be given to silhouettes to ensure that they work. (On the next page, we'll talk about what "works").

Here is a panel from *X-O* #14, obviously featuring X-O and TUROK. The silhouette makes sense in the story, and everything is clear and readable.

ALL TUROK ARTWORK TM & © 1993 WESTERN PUBLISHING
ALL X-O MANOWAR ARTWORK TM & © 1993 WESTERN PUBLISHING

SECTION 2:

We use silhouettes for several reasons. They can easily pinpoint an action, or something, or somebody (orany combination of those things), very quickly, since there is no extraneous detail to confuse or distract the reader. Mood can be created with silhouettes, such as a feeling of impending danger, a feeling of entering the unknown, mystery, terror, etc. The silhouette must work within the story. Care and thought have to be given to its usage to make certain the story will benefit, not suffer.

Just keep in mind that the silhouette is just another storytelling tool, not a shortcut. If you have a good reason to use one, then by all means, go ahead. A good silhouette can add a lot of drama to a story.

Above is another panel from *X-O* #14. We know who it is and what he is doing, so those criteria are met. What this silo (short for silhouette) also does is set up a feeling of uncertainty and impending danger about TUROK's future. He is in a new strange land, and starting on a death-hunt for MON-ARK, his deadly BIONOSAUR enemy. That makes it work well in the story.

SECTION 3:

Some rules to drawing successful silhouettes are:

1. Keep the action simple. For instance, isolate an action. If there is a battle with hundreds of antagonists, just silhouette the two fighters who are important, etc.

2. Keep your drawing clean and clear. As an example, keep figures' arms out, away from the body and with the legs separated. Don't have too many silhouetted objects touching them (breaking up the figure's outline), etc.

3. Tag your figures. We have to know who each figure is when it is silhouetted. Tags can be as simple as THE BATMAN'S ears, or as subtle as body posture and body language, but make sure that your tags are clearly visible. TAG = strong and subtle details of a figure or object that give the figure its own unique look and identity.

4. Your silhouette must be functional. For example, if the character is supposed to be fishing, then he must have a fishing rod in his hand and it must be visible. If a character is firing a gun, we have to be able to see the gun clearly. If someone is getting kicked, it must be clearly seen, etc.

I think that's about it for rules, except for this last one: DON'T use a silhouette just to use a silhouette. Have a good reason.

To our left we have a silo from *Turok* #1. It is clear and readable, the figure is tagged, and he's stalking through the woods, so it works. It is a strange angle to me for a silhouette, but I like to try to stretch things— to find new ways to do them and to keep progressing. (It's nice when they're successful).

SECTION 4:

Here is another panel from *Turok* #1. Look at it and see if it meets the criteria we've established.

SECTION 5:

This is a silo from *Dark Knight* #22. We know which one is THE BATMAN, the gun is clear, and although THE BATMAN's cape hides some of the action, it's abundantly clear that the rooftop sniper just got popped.

BATMAN ™ & © 1993 DC COMICS

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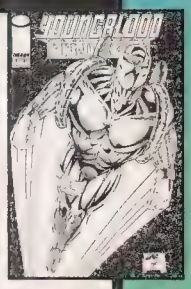

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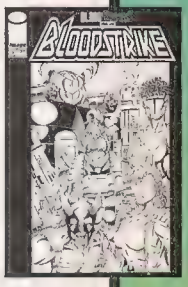

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SECTION 6:

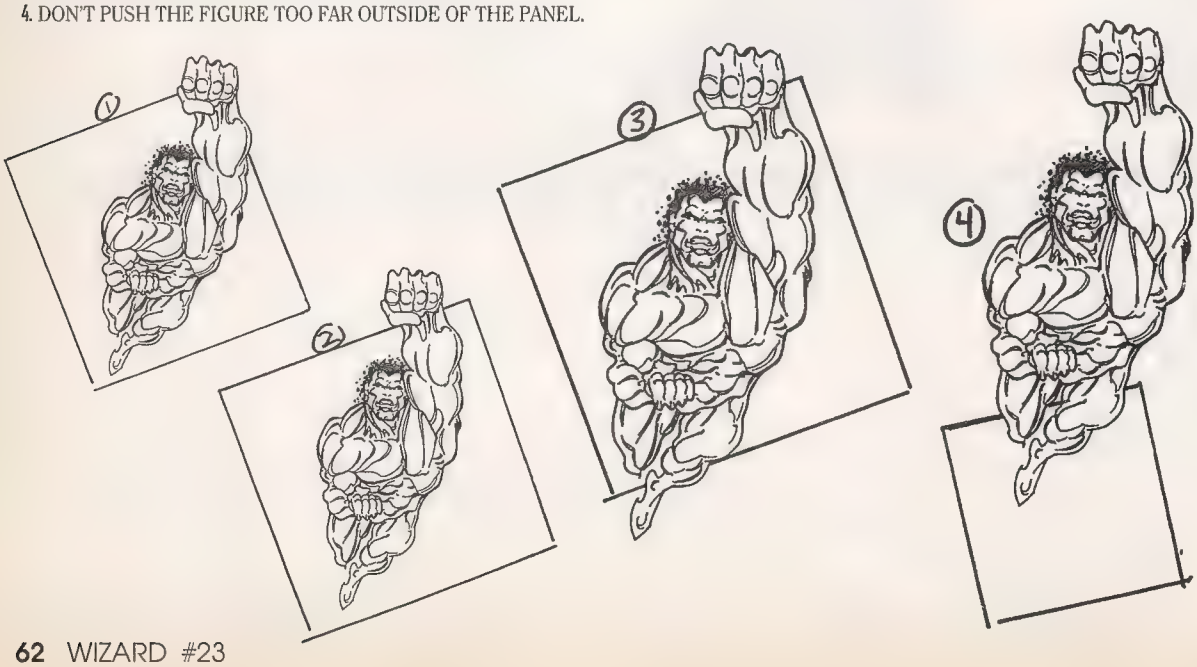
Above is a three-panel sequence from *Turok* #2. Take a look at it for a second and read it, if you will, before we go on. It's quite clear in the first panel that somebody is in the woods, unknown to the sleeping TUROK. But, by panning in on those two silhouetted figures and doing it slowly over the next two panels, we accomplish a few more things. One, we show a passage of time. Two, we make it clear that these people are stalking TUROK and are actually sneaking up on him. Three, we build some suspense by pulling in closer, but still never see who it is, and by slowly revealing the rifle, we show danger. That's a little bit about silhouettes. I hope it makes some sense to you. Now, let's talk a little about...

BREAKING PANEL BORDERS

SECTION 7:

I don't know how many times some guy has brought me his samples and I've said, "That's wrong. You can't break the panel border there." And he says, "Well, where and when can I break the panel border?" The best answers to that question are NOWHERE and NEVER! In all seriousness, one of the rules is 'NEVER BREAK THE BORDER!' but, obviously, you see it broken all the time. When I started this section, I figured that I broke the borders fairly regularly. But then I started looking through a stack of the books that I had done, and I only found a few instances where the borders were broken, and they were minor breaks, at that. The point is that borders don't really need to be broken to tell an exciting, action-packed story. But if you want to do it, I thought I would write down some guidelines for you to go by:

1. DON'T BREAK A PANEL CORNER UNLESS YOU ARE BREAKING A WHOLE LOT OF THE PANEL BORDER.
2. WATCH YOUR TANGENT LINES. DON'T LET LINES ON YOUR FIGURE BLEED INTO THE PANEL BORDER LINES.
3. DON'T BREAK OPPOSITE SIDES OF A PANEL.
4. DON'T PUSH THE FIGURE TOO FAR OUTSIDE OF THE PANEL.



SECTION 8:

Like everything else in comics, don't break panel borders without a good reason. If you break a border, make it a super-good reason. A panel border should only be broken if it adds great impact to the story. If the reason is powerful enough that breaking the border adds all kinds of drama and excitement, then go ahead and do it. It's a special thing, so use it wisely. For instance, JOE DUDD is hailing a cab on the streets of NEW YORK, and his hand is bursting out of the panel (to make sure every cabbie in the known universe can see him, I guess). That one instance takes away all the impact from the panel where SUPERDUDD (JOE DUDD sans street clothes) consumed with rage, bursts through every ship in the alien armada (that just devastated the Earth, by the way), and we see SUPERDUDD's powerful fist and part of his rippling forearm burst through the border around the panel that should have existed. I hope that illustrates my point. Break the border only when the action of the story calls for it, and only when you feel it will have the most dramatic impact.

Here we have a page from *Eclipso* #2. Any of you familiar with my run on this book (I can't say anything about what happened after I left) will know that ECLIPSO is within the story, as well as outside the story, almost as a narrator or host. Since that was the case, he was breaking and bending and creating borders at will, and I used that as much as possible in telling the story. ECLIPSO was an exception to the rule and was treated as such. Some of the same constructive rules apply, but only at certain times and in certain places.

Remember, only break the border when everything is right, never just for the sake of it.

ECLIPSO © & ™ DC COMICS

SECTION 9:

There you have it: the end of another BRUTES and BABES. I just wanted to take the time to again thank all of you who are writing in. I'm working hard at putting together some way of letting each and every one of you who writes know that I received, and read and/or looked at, each piece of artwork that you sent. Hopefully you'll be getting some response soon. Thanks a lot.

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WITH BRIAN CUNNINGHAM

Hot Toys For Hot Summer Movies

The battle for the number one spot among this year's hot summer movies seems to be between two giants in the industry—Spielberg and Schwarzenegger—with their respective films, Jurassic Park and Last Action Hero. While the war between the two movies should wage at the box office, it should also go on in the toy stores because the films are represented by excellent lines of products that should be among this year's best-selling toys.

Jurassic Park

If this film, which is directed by Steven Spielberg, is half as good as the book, then it should go over very well. Resting on the simple fascination of dinosaurs alone, the toy line, from Kenner, should do well even without the acclaim (or doom) of the movie.

The Human Figure assortment includes Dr. Alan Grant, the fearless paleontologist, who comes with an aerial net trap. Tim Murphy, the dinosaur "whiz kid," comes with a retracting rope snare. Muldoon, the "zoo keeper," is armed with a bazooka and two tranquilizer missiles. Dr. Ellie Sattler, a beautiful paleobotanist, carries a grappling hook. Denis Nedry, the computer expert, squirts a "tranquilizer" spray gun. Each Human Figure comes with its own baby dinosaur "hatchling" and a limited-edition movie collector card.

The Amazing Dinosaur Assortment has a unique "Dino-Strike" attack feature. The Velociraptor has slashing jaws, the Dilophosaurus squirts venom at its victim, the Pteranodon has large wings and a spear beak, the Coelophysis is actually two dinosaurs with constrictor-like bodies, and the Dimetrodon has chomping jaws.

The Realistic Feel assortment looks, feels, fights and even get hurts like real dinosaurs. There's a Young Tyrannosaurus Rex with deadly jaws and a whipping tail, and the Stegosaurus with a whip-action tail, but opponents can still take a chunk out its soft flesh. There's also Triceratops, whose head thrusts up and down, waving its lethal horns.

The Electronic Assortment includes an Electronic Velociraptor, which makes a wild shriek as it grabs its victims in its arms, and an Electronic Dilophosaurus that makes a loud scream as it grasps a human in its jaw. Look for the gargantuan Electronic Tyrannosaurus Rex that makes massive footstep noises and a piercing roar when his huge jaws open.

Vehicles and playsets include the Bush Devil Tracker, a heavy duty jeep with missiles; the Explorer, which fires missiles designed to stun dinosaurs so their DNA can be analyzed; the Capture-Copter vehicle, which is the park's air support when dinosaurs run loose; and the Command Compound playset, which is fully computerized with a talking computer.

Last Action Hero

The name of Arnold Schwarzenegger alone should sell the movie and its toy line very well. The toy line, by Mattel, features 13 different action figures with stunning likenesses to the film's stars.

Each standing at five-and-one-half inches tall, the Jack Slater character, played by Schwarzenegger, claims nine of the 13 figures. Heat Packin' Jack comes with a spring-loaded grenade launcher and rescue blade. Undercover Jack features a pop-off trench coat with spring-loaded arms that carry handcuffs and a police badge. Skull Attack Jack is dressed as Hamlet and shoots a skull with his arm.

Jack Slater © & ™ 1993 Columbia Pictures Industries, Inc.

"I'm The TOYMINATOR!"

(Actually, I'm Talking Jack Slater, a 15-inch figure that says various phrases from the movie "Last Action Hero.")

Dynamite Jack Slater has a spring-loaded arm that can throw dynamite, while Kickin' Jack Slater does what the name says—it kicks. Kickin' Jack also includes a vest, riot shield, handcuffs, and bull horn. Rapelling Slater comes with a spring-loaded grappling hook that lets the figure go up or down the string.

Big Mistake Slater is a five-point articulated stunt figure that twists at the waist and says "Big mistake" while delivering a punch that makes an electronic punching noise. This figure comes with a deluxe riot shield. Chair Crashin' Slater makes an electronic crashing noise while using a special break-away chair.

The teen-ager, Danny, also has his own figure—Hook Launchin' Danny—which has a grappling hook launcher with string. Slater's arch-nemesis, Benedict, also has his share of figures. Evil Eye Benedict comes with an evil briefcase filled with evil eyeballs and action accessories. Benedict and the Rottweiller has an attacking dog with spring-loaded jaws. Axe Swingin' Ripper has a duel arm chop with an ax.

Among the accessories is the Evil Eye Roadster, with a pop-up ram-bumper and swing-out sidepipes. Slater's Convertible is a super stunt car with a secret wheel that allows the car to be driven on its side. Slater's Police Bike can pop a wheelie and has a foot plate that knocks down any obstacle in its path. The NYC Playset includes collapsing scaffolds, secret doors, and a special Pole Swinging Slater stunt action figure. The Police Station Playset is a two-level multi-room recreation of the station used in the film! W

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The 110 card set will consist of 100 regular print cards and two limited-print subsets. The first limited-print subset will feature seven cellulose visually interlocked cards of the spectacular HYBRIDS, characters on which the Deathwatch 2,000 series is based. The seven cards piece together to form a fully integrated, panoramic image of these spectacular characters. This is an all new card concept, never seen on the market before!
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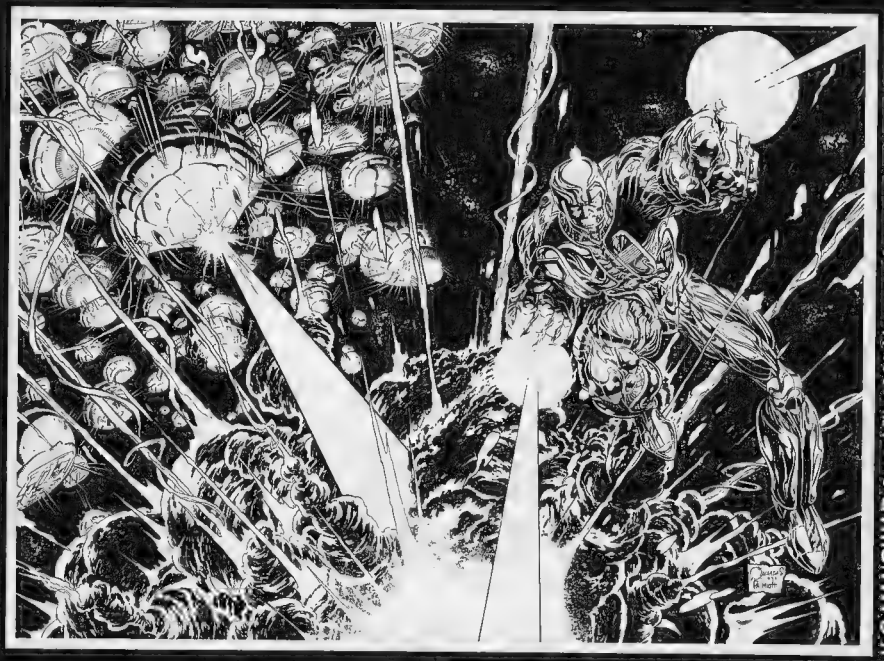

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Everything... And The Kitchen Sink, Too

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TUNDRA PUBLISHING OFFERING FULL, DIVERSE LINE OF SUMMER READING

By Tom Palmer Jr.

There are few comic companies that publish work from creators who are both skillful artists and talented writers, or from teams where the artist and writer work in a mutual collaboration. Some companies are breaking new ground and trying new things. They encourage comics to grow as a storytelling medium with both great artwork and great writing. One of these companies, Tundra Publishing Ltd., hopes to provide readers with comics that are both thought-provoking and visually stimulating. Its line-up of comics and graphic novels for this summer ranges from informative and intelligent non-fiction and well thought-out historical speculation to off-the-wall humor and well-crafted fantasy and adventure.

First on the list of Tundra's offerings for the summer is Scott McCloud's *Understanding Comics,* a 224-page book that's available now, and has already sent shockwaves through the comic-book creative community. McCloud firmly establishes his reputation as both the Thomas Edison and Marshall McLuhan of comic books by dissecting and examining comics as an art form and a means of communication. He starts with a broad, yet carefully-worded definition of comics, and goes on to explain the hidden meanings and ideas of comics that readers take for granted, like how time is represented in comics, closure (what the brain fills in between panels), and the entire creative process behind comics (or any art form, for that matter), among other things. While he gets into some very complicated topics, McCloud is able to keep the reader involved by thoroughly explaining each of his ideas in an accessible, cartoony style. A comic book about comics, *Understanding Comics* is a thought-provoking book that will be talked about for years to come.

Also out now is *Deadface* creator Eddie Campbell's *Graffiti Kitchen*, a 48-page adults-only graphic novel about a love triangle involving Campbell's Alec character, Georgette, and her mother. This lighthearted and humorous story is illustrated in Campbell's distinctive pen-and-ink style, in combination with his irreplaceable wit, to embody "The highest truth in the lowly form of the comic strip." Campbell's *Alec* strips have recently been popping up in several anthologies, but this graphic novel contains all new material and is not a reprint volume.

Campbell also lends his pen to *From Hell, Volume 2* in June, the second collection of the graphic novel written by Alan Moore and serialized in *Taboo*. This 64-page black and white book reprints the third and fourth chapters of the story.

Kitchen Sink Buys Tundra

As *Wizard* was going to press, it was learned that Tundra had been acquired by Kitchen Sink Press. A spokesman for Kitchen Sink indicated that Tundra's full slate of summer releases would probably remain on schedule, although future material would be reviewed.

The Tundra label will be dropped sometime this summer and will dissolve into Kitchen Sink's line of books. Tundra titles already on the market, or in the works for May through July, will be published, but it's uncertain whether they'll be under the Tundra or Kitchen Sink name. Tundra Publishing U.K. Ltd. is not part of the deal.

Kevin Eastman, founder and publisher of Tundra, will step down in order to devote his time to drawing and creating. Kitchen Sink plans to publish several projects Eastman is working on, including *Melting Pot*, an other world monster adventure story. Simon Bisley will also be working on the project.

"I have tons of projects I'm dying to get to as a creator. Some scripts and design work date back to 1987 or 1988, all of which I pushed to the back burner to apply myself full-time to Tundra," says Eastman. "My cravings to get back to the drawing board are overwhelming."

Why did Eastman go with Kitchen Sink?

"Denis (Kitchen, publisher of Kitchen Sink Press) and I share the same devotion to good comics," says Eastman. "We each believe comics are meant primarily to read and enjoy. We both strive to maintain high production values. We also hold similar views on creators' rights. I'm comfortable turning the reins over to him.

"I'm extremely proud of what Tundra has accomplished in its short history," adds Eastman "but I think Denis' full-time attention will allow projects already in development to bloom."

BRIAN CUNNINGHAM

Moore has carefully researched a theoretical solution to the Jack the Ripper murders in Victorian England. Originally proposed by Steven Knight as "the final solution," this theory implicates Queen Victoria as the engineer of a cover-up to conceal the illegitimate child of her nephew, Prince Albert. To add depth and accuracy to the comic, Moore has painstakingly researched all aspects of Victorian culture, from the architecture to the weather patterns. Moore and Campbell never sensationalize the horrible murders, but are able to generate an air of evilness and horror in their collaboration. Campbell's fine linework perfectly combines with Moore's linguistically-accurate dialogue to evoke the subtleties of Victorian society. In addition to a fully-painted cover by Campbell, this volume includes an extensive bibliographic appendix citing Moore's sources for every page of the story.

On a less serious and more whimsical note is the third issue of *Madman Adventures* by Mike Allred, due in July. Unlike the first two issues of this series, which have been reprinted in a collection that's available now, this story is completely self-contained. The full-color comic takes Madman and his friends on a camping trip in the desert, where they find a celestial compass, left by an ancient astronaut, that is transmitting a signal to Madman. Renegade government agents try to steal the transmitter, leading Madman and company to go to South America to find the stranded astronaut. You can be sure to expect more of Allred's breezy and fun writing and dynamic artwork with this new issue. The original, two-color *Madman* series is quickly going out of print (the first issue is already sold out), so *Madman Adventures* is sure to be in demand this summer.

Also due out in July is *The Allagash Incident,* based on the true-life experience of the writer/artist team of Chuck Rak and Jack Weiner. The two, along with two other friends, were abducted by aliens on a night fishing trip in a remote area over 15 years ago. The group was taken aboard the alien spacecraft and were the subjects of several traumatizing scientific experiments. After being poked and prodded for hours, the men had no recollection of their experience. Only through hypnosis were they able to recall the exact details of their terrible fishing trip. Weiner has previously collaborated with Rick Veitch on a photo-comic story for *Taboo* that was processed on an Amiga computer, and parts of *The Allagash Incident* were done with the help of a computer. This comic book is in black and white, and is definitely going to be one of the more unique and bizarre books of the summer.

August promises to be Tundra's biggest month ever, with the planned release of *The Crow,* a movie from Paramount

August promises to be Tundra's biggest month ever, with the planned release of *The Crow,* a movie from Paramount. The film was shot on location in North Carolina and stars the late

Brandon Lee, son of Bruce Lee. Unfortunately, the movie ran into some problems when, tragically, Brandon Lee was killed during the last week of production. From current reports, the movie will still be released this summer. The movie boasts a soundtrack with some of the big names in alternative music, like Nine Inch Nails, Sonic Youth, Alice in Chains, Richard Butler of the Psychedelic Furs, and The Cure. From early reports, *The Crow* should be one of the big movies of the summer (if it is released) and Tundra has several things lined up to celebrate that it will go ahead with even if the movie isn't released.

Tundra will publish the collection of all three issues of *The Crow* it has published, along with a prologue and additional story material first published by Caliber. Debuting in 1989, *The Crow* was left unfinished after its initial four-issue run at Caliber. Last year, Tundra reprinted the original issues of James O'Barr's violent saga of tragedy and retribution, and published the long-awaited conclusion. Due to limited print runs, the original Caliber issues of *The Crow* are scarce and are in high demand. Tundra is having trouble keeping its series in print (the first book is already in its third printing), so the collected edition should be very popular. The collection is also wrapped with an all-new cover by O'Barr, making for one of the more attractive and enticing packages of the summer.

Aside from the reprint volume, Tundra has other *Crow* merchandise planned for the summer, in association with Paramount. The future of these items is uncertain, due to the problems associated with the movie. There is a selection of T-shirts and a full-color portfolio already available, and Tundra will be putting together a set of *Crow* trading cards. The cards will feature scenes from the movie and comic book, as well as production drawings by O'Barr.

In addition to the big projects planned for every month, Tundra also has some other special items on its agenda that are spread out over the entire summer, as well as some exciting developments in its regular series.

Every month, in cooperation with *Heavy Metal,* Tundra will publish a new, full-color hard cover European graphic novel. The line already includes *Margot in Badtown, Wind of the Gods,* and *Adios Palomito.* Throughout the summer, Heavy Metal/Tundra plans to add *Peter Pan,* a two-volume, adults-only version of the classic children's story, and *Eva Medusa,* a tale of voodoo, black magic, and curses.

This new line of hard cover graphic novels is a direct result of Tundra publisher Kevin Eastman's recent purchase of *Heavy Metal* magazine. Under his direction, *Heavy Metal* has once again

THE CROW © & ™ 1993 JAMES O'BARR

In *Trailer Trash*, Tompkins is let loose to spin hilarious, depraved tales of Harvey, and other sickos and hicks

become a magazine worth looking at. Aside from the translation and reprinting of European graphic novels and short stories, the magazine now boasts a comic-strip section called *StripTease*, featuring all new strips from Mark Martin, Mary Fleener, Kaz, Eric Drooker, Rick Geary, Peter Kuper, and many more.

Along the same illustrated fantasy lines as *Heavy Metal* are the paintings of Frank Frazetta. In preparation for the release of *The Frank Frazetta Pillow Book* in November, Tundra is releasing a series of high-quality Frazetta collectibles throughout the summer. T-shirts, posters, prints, and a portfolio with images from the book will all be available for the multitude of Frazetta fans worldwide. Frazetta is one of the most respected and revered fantasy illustrators, so the all new volume of previously-unpublished paintings will surely be one of the more anticipated books of the fall.

Aside from its many special projects, Tundra also publishes several continuing series, like *Cages, Trailer Trash, Hyena, Tantalizing Stories,* and *The Maximortal*. Each of these series is unique in its own way and is definitely not like anything you've ever read before.

Dave McKean's *Cages* has received numerous prestigious awards, as well as mountains of praise from both inside and outside the comic-book community. Having only seen his artwork on the covers of *Sandman*, or in collaboration with Neil Gaiman, many fans were skeptical about McKean's ability to hold his own as both a writer and an artist. But McKean has proved that he is as talented with words as he is with the many artistic tools at his disposal. He has shown his mastery of a wide array of writing styles, ranging from descriptive prose and straightforward narrative, to abstract, impressionistic poetry and free-flowing verse.

The seventh issue of McKean's 10-issue story about life, art, loneliness, and ratatouille will be published this summer. With this latest installment, McKean has begun to bring together some of the seemingly-independent plot threads he has weaved since the beginning of the series. Expect a dramatic turn of events in the story, combined with McKean's experimental and daring expressionistic artwork in the latest issue.

If *Cages* is considered to be high art, then *Trailer Trash* has to be the lowest art out there. Roy Tompkins has had stories of his pathetic Harvey the Hillbilly Bastard character published in anthologies like *Buzz,* and Tundra's own *Hyena*. In *Trailer Trash*, Tompkins is let loose to spin hilarious, depraved tales of Harvey and a supporting cast, including Harvey's Ma and Pa, Billy, Harvey's girl Lara, and other sickos and hicks in his inimitable ugly-art style. Tompkins pulls no punches as he portrays the sick and twisted existence of the biggest losers you've ever seen. Four issues have been published so far, and the fifth will appear this summer.

Continuing the tradition of no-holds-barred humor is Mark Martin's anthology title, *Hyena*. The material in *Hyena* ranges from short newspaper-style comic strips like "The Fruitheads," to all-out gross humor like "Pee-Dog" or "The Return of Sherwin Mudflapp." Under Martin's editorial guidance, *Hyena* has published Lillian Spencer Drake fake ads, humor from France by Pic, Jeff Nicholson's "Ultra Klutz," Tompkins' "Harvey the Hillbilly Bastard," "Pulque" from Jim Woodring, and comics by Scott Musgrove, Brian Sendlebach, Mack White, Terry LaBan, and Wayno. With such an impressive roster of talent, *Hyena* is shaping up to be one of the better humor anthologies on the stands today.

Martin is also one half of the team producing *Tantalizing Stories*. Martin's part of the comic is the consistently hilarious and silly "Montgomery Wart," while

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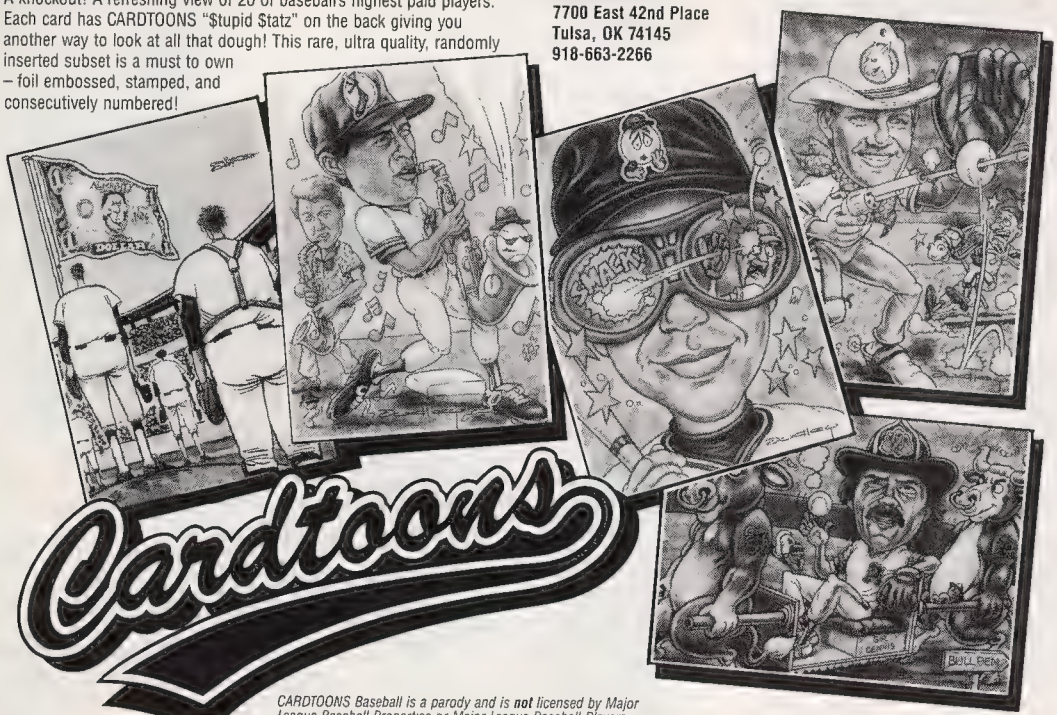

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his partner, Jim Woodring, is responsible for the surrealistic, pantomime wanderings of "Frank." Each issue of this title so far has loosely revolved around a specific holiday, like Halloween, Christmas, Valentine's Day, and April Fool's Day. Woodring's "Frank" stories are always bizarre and slightly unsettling, but they have their own personal rhythm and presence. "Montgomery Wart" also has its distinct language and style that is enhanced by Martin's rich, tonal artwork. Although *Tantalizing Stories* is published in black and white, both Woodring and Martin are able to show off their expertise in color artwork on the fully-painted front and back covers of every issue. Among the multitude of "mature readers" and "adults-only" comics out there, *Tantalizing Stories* is one of the few comics that is both accessible and attractive for young kids and well-crafted and entertaining enough to appeal to older readers.

MADMAN © & ™ 1993 MICHAEL DALTON ALLRED

One book that will definitely only interest older fans is Rick Veitch's *The Maximortal*, the serialization of the latest graphic novel in Veitch's *King Hell Heroica*, a disassembling and examination of the superhero myth. This full-color series builds on themes hinted at in *Bratpack*, the first graphic novel in the cycle. On the surface, *The Maximortal* is the story of the creation of the world's ultimate hero: True-Man. Veitch's approach to the "origin story" is anything but traditional. We follow True-Man's life in detail, beginning with his birth and violent childhood in the early 1900s. Veitch leaves nothing out, portraying every aspect of his life with shocking explicitness. As an interesting subplot to the main story, Veitch is creating a partially-fictionalized account of the corporate injustices suffered by Superman's creators, with his familiar-sounding Spiegal and Schumacher characters. Appearing as a back-up feature in every issue is an excerpt from Veitch's dream diary, "Rare Bit Fiends." Two new issues will be published this summer. *The Maximortal* will also be lowering its price by one dollar, while remaining in full color.

Woodring's "Frank" stories are always bizarre and slightly unsettling, but they have their own personal rhythm and presence.

From ground-breaking books like *Understanding Comics* and *From Hell*, to innovative concepts like *The Allagash Incident* and *Cages*, it's obvious that Tundra hopes to accomplish something with the books it publishes, rather than just sit back and follow what everyone else is doing. Tundra boasts a roster of creators who not only realize that comics are very visual, but that they must also incorporate original ideas and creative writing for inventive and exceptional storytelling. With its summer schedule of comics and graphic novels, Tundra truly is publishing comics to read. ☆

TUNDRA

Bisley speaks his mind

Simon Bisley, who is involved with several projects for Tundra Publishing UK Ltd., is as refreshing and humorous as he is outspoken. The wild one recently sat down for an interview with Ian Edgington, who worked on the Terminator series for Dark Horse Comics. Here are a few excerpts, minus the liberal cursing that punctuates a Bisley answer.

EDGINGTON: So how did you start out?

BISLEY: [Laughs] I used to be this vampire, right? No, I used to work in a circus many years ago as an apprentice lion tamer, but my leg was badly mauled by this lion. I was in a hospital for awhile, and while I was laying there, with the threat of my leg possibly being amputated, I thought "Why don't you take up drawing, 'cause you can draw. You're quite good." I started drawing superheroes for a laugh, and I was in the hospital for at least five years, and in that time I found I'd developed a nice little technique and style. This doctor knew an agent to an art director, and he suggested I show some of my work to him. I did, and it took off from there.

I'd like to go back to lion taming eventually. Obviously there are groups who are very much against this lion taming, but I don't feel any remorse at all.

EDGINGTON: You've put the circus life behind you then?

BISLEY: I have, but every now and again I look in the cupboard and see my glittery overalls that I used to wear during training...my chair and that. It's a bit sad, I suppose.

EDGINGTON: You're working for Atomeka at the moment, but are you going back and work for DC, or whatever?

BISLEY: I don't know where that stands. I feel a little hint of bitterness around. You can kind of taste it. There's something wrong there.

EDGINGTON: From DC?

BISLEY: I don't know...yeah, you get just a hint of it, a bit of vindictiveness 'cause I left *Lobo* – maybe I'm just paranoid about it. I think Fleetway got a bit ticked off 'cause I deserted them, y'know?

EDGINGTON: What comics do you read?

BISLEY: I don't read comics, generally. I go into a comic shop and look at the pictures because I'm an artist and...

EDGINGTON: Did you see Doomsday?

BISLEY: Yeah, I mean it was a good idea Superman dying, but THE ARTWORK WAS CRAP. You had Superman dying, for pete's sake. You want to see two guys wrecking the planet – crashing through the earth's core causing tidal waves and earthquakes. This should be World War III, not two guys having a fight on a pavement. It should be awesome, and, when Superman dies, a darkness descends on the earth and it starts to rain. It should be like Jesus dying. I mean it was a good idea, but the story and the art were just bad. I could have done better than that.

SHAZAM! IT'S THE BIG

A look back at the Captain who was truly a comic book Marvel

By Jack Curtin

He was, at least for a more innocent age in which comics were meant to be read and traded back and forth and folded up in the back pocket for rereading later rather than serve as mylar-sealed icons, the absolutely perfect superhero. Endowed with the attributes of legendary gods and heroes, he was the world's mightiest mortal—filled with a childlike whimsy and wonder.

We're talking Captain Marvel here, friends—the superhero they can't get right. They've tried duplicating the feel of those long-ago adventures, throwing out the old stories, and probably a few other variations, but since his original disappearance in the mid-1950s, nobody has achieved the same success.

Oh, sure, Superman is, and will always be, the ultimate comics hero. (That's the "real" Superman, of course, not this new guy who can apparently lose either his life or his cape and replace both as necessary.) But Supes was a grown man, and not even human, for that matter. A kid could worship him in wide-eyed wonder, but he couldn't really imagine being him. Captain Marvel, on the other hand, was not only human (the editors tagged him "The World's Mightiest Mortal," perhaps in a slap at the Kryptonian), he was a kid in a man's body, thanks to an old wizard and a magic word. Hey, any boy worth his salt could figure there was at least a chance that somebody could come along and give him the magic word that would make him big enough and tough enough to handle all the strange goings-on in the adult world and still, inside, be himself. Captain Marvel was a daydream with muscles.

SIMULTANEOUSLY A CURIOUS INSCRIPTION, EXPLAINING SHAZAM'S NAME, APPEARS MAGICALLY ON THE WALL

The Big Red Cheese (as his most consistent enemy named him early on), along with his extraordinary array of siblings, surrogates, and sinister schemers, filled the pages of a variety of titles from Fawcett Comics from the very early days of the Golden Age (1940) right on through to its dying gasp (1953). Cap's own book even outsold *Superman* there for a while, something unheard of in those halcyon days. All of this, of course, was through sales off the newsstands and not via specialized stores catering to the knowledgeable and pushing the product.

In many ways, the Captain Marvel Universe was ahead of its time. Stories were dependent upon continuity before continuity was anything more than an idea most of the writers of the day shuddered to contemplate. Cap starred in one of the classic serials in comics history, running for 23 issues over parts of four calendar years in an era when continued

RED CHEESE!

stories were considered the kiss of death. The Fawcett line routinely featured guest appearances and crossovers of both heroes and villains before there was even a word to describe such things.

And yet, as every obscure costumed clown from the past continues to be revived, revitalized, and reborn for the modern day audience, Captain Marvel and his whole universe remain a disaster area.

There are several reasons, not the least of which is that times have changed. One of the key elements in almost every one of those other revivals is the process of making the hero grim 'n' gritty, harder than nails, and meaner than Pat Buchanan in heat. Cap and friends will never fit that mold. There just may not be a place for a good old fashioned hero in today's comics (and just think about that for a while, if you want to get depressed).

A second major factor is the blind and obsessive conviction these days that every single superhero published by a company has to inhabit the same universe as all the others. Let's face it—a series which features, at one time or another, a kid newscaster; a talking tiger who wears sports coats; a big old rock out in space that serves as the nexus for the past, present, and future (the Rock of Eternity); and a small, flexible invertebrate with no appendages as the ultimate villain (more about him later) is not exactly tailor-made for interacting with the usual bunch of DC suspects.

But let's start at the beginning. No, not with Billy Batson walking down that long, dark subway tunnel toward his destiny, but with the people who put him there.

Captain Marvel was born in late 1939 and was the brainchild of Bill Parker, then the editor of Fawcett's faltering line of humor magazines. Parker was asked to come up with a new superhero so that the company could break into the new and growing comic-book market. It's interesting to note that, while it has been forgotten or overlooked in most tellings of the story, Parker originally conceived of Cap as the leader of a team of lieutenants, each one possessing a power similar to that of a classic Greek mythological figure. The team idea was rejected as too cumbersome—try and imagine that happening today!

In another of those odd little coincidences that comics historians love, Cap (originally named "Captain Thunder"), made his initial appearance in *Flash Comics,* a black-and-white "ashcan edition" officially published in January 1940. The name had to be changed, of course, because DC (All-American Comics, to be historically accurate) came out with the "real" *Flash Comics* that same month. After another duplicate title effort (Thrill Comics), Fawcett finally came to the newsstands with *Whiz Comics #1* in February 1940. (That ashcan version of *"Flash Comics"* was the official #1.)

From the very beginning, Captain Marvel's chief artist was the man most identified with him throughout his career, C. C. Beck, a grand and wonderful cartoonist whose style was perfect for the character, somehow

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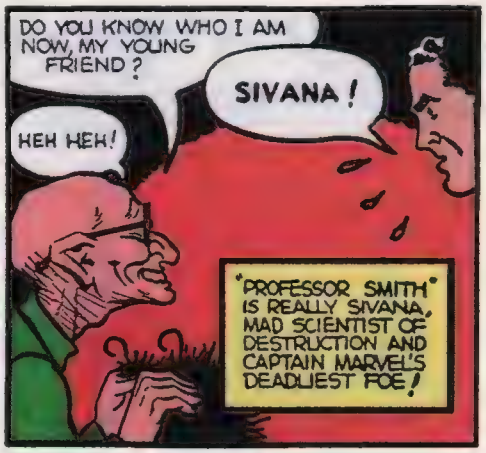
capturing exactly the essence of the boy inside the man which was fundamental to Cap's innocence and naive lack of sophistication. Beck and his assistant, Fawcett staff artist Pete Costanza, were key contributors to Cap's origin and success. When veteran science-fiction writer Otto Binder succeeded Parker as the primary chronicler of the Marvel saga, the series reached the heights for which it is famous to this day. Other writers and artists (chief among the latter being Kurt Schaffenberger and Mac Raboy) all played their parts in the series, but it is the work of Binder and Beck that is the essential Captain Marvel.

Readers with an interest in the early stories (and with 50 bucks to spend) can experience the first 15 Parker-written stories from Whiz in DC's recently-released *The Shazam Archives, Volume 1*. You can literally see Beck's and Costanza's art improving from story to story as they get a feel for the character and his world. The stories themselves are simple, straight-forward, and, in a sense, about a different character from the Cap the world came to know and love. The "real" Captain Marvel would never have put on a tuxedo and taken a beautiful woman on a date as he does in the story from *Whiz #15*, for example. Still, the elements are all there: old Shazam, Billy Batson, Mr. Sterling Morris and radio station WHIZ, and, most especially, Cap's classic enemy, Dr. Thaddeus Sivana (along with two children who soon disappeared to be replaced by the more villainous, Sivana Jr. and Georgia).

Out of that simple beginning grew a whole host of Marvels: Cap Jr., Mary, three Lieutenants Marvel, Uncle Dudley and Freckles (faux Marvels really, in that they had no powers) and even Hoppy, the Marvel Bunny. There were also all the wonderful supporting characters, most notably and memorably the unique Mr. Tawky Tawny, the talking tiger. There were extraordinary villains like the Sivanas (the world's wickedest family), King Kull, Captain Nazi, Mr. Atom, Black Adam (the only evil Marvel), and perhaps the most unique bad guy in all of comics history, Mr. Mind.



As noted earlier, serialized stories were an early innovation at Fawcett. In the very same issue that ends the first Archive collection, *Whiz #15*, there's a Spy Smasher story that begins a three-issue, six-part crossover with the lead Captain Marvel feature. In it, Spy Smasher is hypnotized into becoming an enemy agent and has to be stopped by Cap. Cap joined forces with another Fawcett hero, Bulletman, to fight Captain Nazi in *Master Comics #21*, leading to the birth of Captain Marvel Jr. in *Whiz #25* and an immediate crossover to Cap Jr.'s own strip and a Captain Nazi battle in *Master #22*.

But all that paled beside what happened in *Captain Marvel Adventures #22*, cover dated March 1942. That issue marked the first chapter of "The Monster Society of Evil," a 25-installment serial that did not end until #46, cover dated May 1945. In those days, comics had many more pages (averaging 64 pages per issue) and always carried several stories. Each chapter in the series was just one of four or more Cap stories per issue, rather than tying the writers' efforts into one storyline. What was truly mind-boggling about it all, though, was the identity of the evil Mr. Mind, a being from space bent upon conquering the earth and organizing Cap's greatest enemies against him. Not until chapter six (in *Captain Marvel Adventures #27)* did Cap and the readers learn that Mr. Mind was...a worm!

This classic serial has been collected in a single volume, *The Monster Society of Evil*, from the American Nostalgia Library. Originally offered at prices in excess of $100, it is currently available for considerably less from sources such as Bud Plant.

There is much more to the Captain Marvel Universe and its history than can possibly be covered here, but I'd be remiss if I didn't devote a few words to the most famous of the "other" Marvels, Cap's two siblings.

To put it as nicely as possible, Cap Jr. was always something of an oddball. Every other Marvel in the world, except for the villainous Black Adam, wore red; he wore blue. All the other Marvel stories were told in the more simplistic, cartoony style of Beck, Costanza, and Schaffenberger; Junior had his adventures illustrated by Raboy, one of the finest realistic artists in comics history. But the wackiest thing of all was that Junior was a hero who couldn't even say his own name! Every other Marvel around said "Shazam!" to bring down

CAPTAIN MARVEL WAS NOT ONLY HUMAN, HE WAS A KID IN A MAN'S BODY!

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the magic lightning; he said "Captain Marvel!" Think about that for a minute: "Hi there, I'm...er...umm...."

As for Mary, who made her debut in *Captain Marvel Adventures #18,* perhaps the most unusual thing about her was that she was not the stereotypical female superhero, scantily clad and shapely. Hell, Mary was usually drawn more flat-chested than Cap and Junior. Schaffenberger, one of the primary artists for The Marvel Family title, did give her at least the hint of a few curves here and there, something that all us younger lads appreciated.

There were important matters that every fan of the Marvels had to think about. One was this: Billy was a boy who turned into a man when he said the magic word, but both Mary and Junior remained kids, albeit ones with super powers. Why did they ever—especially Junior, who was a crippled newsboy in his real life—change back? Why not just change clothes? The other big puzzle was: how come, no matter what ingenious death trap the bad guys set up for the kids once they captured them (which they did with alarming regularity), they always took the trouble to gag them? Did these guys know more than we thought, or were they just particularly efficient?

Captain Marvel met his end in 1953, done in not by one of his super-powered foes or the evil genius of Sivana, but by one of mankind's deadliest enemies: lawyers. He can be seen as a victim of both success and failure.

His success in the marketplace originally led DC Comics to file a suit charging Fawcett with copyright infringement; Cap was too similar to Superman, they said. Fawcett won consistently in lower courts, but DC pursued the battle ever higher in the legal system. Awarding judgment to DC might have required arguing that every super-powered hero was an infringement on Supes. However, the suit wasn't settled until the comics industry was in the last days of the Golden Age and Fawcett apparently didn't have the heart for the struggle. Fawcett caved in, canceling not only the Marvel Family titles but its entire comics line.

Captain Marvel remained in limbo for two decades, although there was one truly abominable new character using his name in 1966. The "Captain Marvel" published by M.F. Enterprises was a four-issue wonder whose super power was the ability to split himself into pieces. Marvel Comics has done a couple of Captain Marvel versions of its own over the years (and registered the name, forcing the real Cap to appear in comics and on television under the *Shazam!* banner). But DC has controlled his destiny since the suit and didn't resurrect the original until 1973, an abortive attempt that fizzled when fans didn't respond as hoped and Beck, brought back to do the art, quit in a snit.

DC's original revival attempt was pretty well done. With writers like Denny O'Neil, E. Nelson Bridwell, and Elliot S! Maggin and art by Beck, Schaffenberger, and Bob Oksner, *Shazam!* seemed to capture a lot of the Golden Age spirit. Most fans didn't seem to agree or care, and neither—most vociferously—did Beck. When he quit after 10 issues, the project was clearly doomed. Beck's action was very strange and seemingly out of character. Whenever he talked about the Fawcett years, Beck was quick to deny any part—or interest—in the development of the character or the plotting and writing of the stories, but it was the stories he objected to in 1973, and he could not be won over.

Shazam! lasted for five years and 38 issues. After the title ended in 1978, Cap and his family sort of hung around the DC edges, dwelling on Fawcett-Earth (one of those useful Pre-Crisis alternate worlds where DC could deal with characters outside its mainstream).

In 1987, in conjunction with its *Legends* crossover series, DC spun off a truly awful new revival attempt. *Shazam: A New Beginning* was written by Roy Thomas, a guy who is usually very sharp in locking into the Golden Age versions of things but who lost his way terribly here, by presenting a much bleaker version of Billy Batson and his world. From that point on, Cap has just sort of been there, in the DC Universe but not quite connecting with it. He was surprisingly well-handled as a member of Justice League America in the early issues of that title, but, most of the time, he just seems lost.

DC has been fumbling and stumbling with the character for two decades now, mostly getting hung up on the foolish attempt to incorporate the Marvel troupe into the DC Universe. How can a group that includes talking tigers and megalomaniac alien worms fit in with the likes of Batman and Lobo? The Jerry Ordway graphic novel that has been much hyped for more than a year now has yet to see print as this is being written. The encouraging news is that Ordway, as both writer and artist and looking at his work on Superman in recent months, seems to have the skills to do a Cap for the '90s—if given a free hand.

Captain Marvel was once an exemplar of what superhero comics can and should be. He ought to be given the chance to try again. ☆

Jack Curtin is a freelance writer and comic book collector based near Philadelphia.

SHAZAM! AND ALL ARTWORK SHOWN ™ DC COMICS, INC.

DEATH'S HEAD 3
RE-DEFINING THE MEANING OF THE BROTHERS GRIM!
DIMENSION-SHATTERING ACTION IN THIS 4-ISSUE LIMITED-SERIES
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BRINGING YOU THE LATEST HOLLYWOOD NEWS THAT YOU WANT TO HEAR...

Little-known actor gets Superman role

Dean Cain, a little-known actor who was recently seen on two episodes of *Beverly Hills 90210,* has nailed down the plum part of Clark Kent/Superman on *Lois and Clark: The New Adventures Of Superman*. The 26-year-old Cain is an ex-football player from Princeton who was a Buffalo Bills draftee until he injured his knee. Sources say he looks younger than either of the *Superboy* actors. Teri Hatcher is the '90s version of Lois Lane. Hatcher's big credit was playing Sylvester Stallone's sister in *Tango & Cash*. Other cast members include Lane Smith as a Black Perry White, Michael Landes as Jimmy Olsen, and John Shea as Lex Luthor.

Doors, the science fiction series from *Wild Cards* editor George R.R. Martin, is back under consideration for a fall series from ABC. The alphabet network had considered the alternate worlds drama for the fall 1992 season, but passed it on to this year. The Columbia show tells the adventures of a woman from a parallel universe, and the Earth doctor who helps her escape her pursuers.

Nelvana's frightful new animated show has changed its name slightly, to avoid confusion with its HBO counterpart. The ABC fall series for boys and ghouls is now called *Tales From The CryptKeeper*. A Nelvana spokesperson notes that the series will be "toned down a little bit. There won't be as much sexual overtone or violence, but it will be very eerie, scary, and dark. The animators are making it rather angular, a la the new *Batman* cartoon." Each half-hour show will be either two short stories or one longer episode, all telling morality fables, and all introduced by the audio-animatronic skeletal host from the live-action series. HBO *Crypt* writers Manny Coto (*Dr. Giggles*), Ed Naha (*Honey, I Shrunk The Kids*), Terry Black (*Dead Heat*), and Neil Ruttenberg (the older, unproduced *Spider-Man* film) will be telling all-new *Tales*, not based on the comic stories.

Subspecies © & ™ 1993 Full Moon Entertainment

Whoa! That's not Superman. That's one of these ugly vampires from Subspecies 2. Go to page 102 for more on these nasties.

CBS

A new superhero pilot at CBS has echoes of *Bob*. Nicollette Sheridan stars as the title character of *Incredigirl*. While she's busy playing a superheroine on TV, her personal life is crumbling away. Universal is backing this almost-sure-thing for the fall. Universal's other possible series, *Earth vs. Outerspace*, has been dropped.

DIC will produce *Dennis The Menace*

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for CBS, to air on Saturday mornings. It's hoping the new series will capitalize on the John Hughes live-action movie due this month.

Sasha Harari, who produced *The Doors*, will be overseeing Nelvana's *Cadillacs & Dinosaurs*, which stars Jack "Cadillac" Tenrec and Hannah Dundee in a dangerous 26th century world where dinosaurs and politicians threaten life in equal amounts. Stephen de Souza (*48 Hours*, Die Hard I and II) will remain as script supervisor for the series, which will feature some top writers such as Harlan Ellison. *Cadillacs & Dinosaurs* is a cult comic book (and candy bar) favorite by Mark Schultz.

NBC

NBC has dropped development on several of the pilots we told you about last month. You won't be seeing *Beat The Devil, Dream Master, Borderlands,* or *Dollman*.

NBC has added *Laurel Canyon* to its development slate. Executive producers Wes Craven and David Gerber will offer a disturbing view of small town life as seen through the eyes of its mailman. Call it a cross between the excellent *Eerie Indiana* and the even better *Picket Fences*.

The peacock network has also picked up Paramount's *Viper*, which was supposedly a sure bet over at CBS last month. No one's saying why the network switchover occurred, but Pet Fly's Danny Bilson and Paul DeMeo are happy.

FOX

Model By Day, Kevin J. Taylor's sexy thriller, has been optioned as a two-hour telefilm for the fall by Fox. The slinky Model appears in *Exotica*, published by Cry For Dawn.

Fox has dropped *Guinea Pigs* and *The Island* from its pilot lists, but has added *The Messenger*, a futuristic series about a messenger who faces danger and carries secrets and holograms inside his body. ABC Productions is pitching this one.

Fans of *Flash* star John Wesley Shipp can catch him as one of the police detectives in *Green Dolphin Street*, another possible fall series.

Saban is preparing *Mighty Morphin Power Rangers* for fall viewing, with a total of 40 animated episodes. The series will be a weekday show, though it hasn't been announced for morning or afternoon schedules yet. The Rangers will also be a toy line this fall, from Bandai America.

Staffers at *Batman: The Animated Series* are writing five back-up episodes to go into production when and if a green light is given on the series. The shows include a freak show story, an all-Bullock episode, the reappearance of both Ra's Al Ghul and Poison Ivy, and an all-villain guest-star extravaganza as Batman goes on trial at Arkham Asylum.

Batman: TAS staffers are also waiting for May's end, which may bring the series several coveted awards. The show has five Emmy nominations, including Outstanding Animated Series, Outstanding Writing, Outstanding Sound Editing, and two Outstanding Musical Score nominations (for "Cat Scratch Fever" and "Feat of Clay Pt. II").

Batman: Masks, the video feature spin-off from *Batman: TAS*, will feature revolutionary 3-D computer animation. The opening two-minute sequence of the film will feature a dazzling scene tracking through the buildings and alleyways of Gotham City. The technologically-created 3-D scenes may be utilized in the potential second season of *Batman* episodes. Negotiations are underway to possibly release the 70-90 minute film theatrically, before its video release.

Lions, Cadillacs, and Dinosaurs. Oh my!

SYNDICATED & CABLE

If you haven't caught him, check out Bill Mumy, now acting as host on the Sci-Fi Channel's *Inside Space*. Mumy is the child star of *Lost In Space*, and the writer of Innovation's *Lost In Space* comic series, as well as Marvel's *Comet Man*. He was also a guest star on *Superboy* and *The Flash*, and is angling for a guest spot on *Batman: The Animated Series*.

Fans of Japanese superhero shows can watch for the syndicated *Sailormoon* and *Super Phoenix* this fall. In the former, young girls become superheroines to fight evil. In the latter, a boy gains Iron Man-like super armor. Both shows are from Toei Animation.

Computer animation and 3-D effects are becoming quite the rage in Hollywood,

Cadillacs and Dinosaurs © & ™ 1993 Mark Schultz

Cadillacs and Dinosaurs
CBS's new show based on the cult comic book.

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Trencher
MAKING THE WORLD SAFE FOR
WHATEVER.
TRENCHER TRADEMARK ™ AND COPYRIGHT © 1993 KEITH GIFFEN
image

as you'll notice in this column. In addition to the other shows listed, Saban's *20,000 Leagues In Outer Space*, Hearst Animation's *The Phantom 2040*, Calico's *The Moo Family Holiday Hoedown*, and Nelvana's *The Incredible Crash Dummies Special* will all use the new technology.

FEATURE FILMS

Robert Townsend's superhero film, *The Meteor Man*, has been inexplicably delayed until June. The comedy film, which has an almost all-Black cast, was to have appeared in early spring. Watch for a Marvel adaptation, and a mini-series, with Meteor Man's further adventures.

Hi Tech Toons, an offshoot of Pixar Corporation (which did computer animation in *Beauty & The Beast* and *Aladdin*), will be doing all the animation for Disney's *Toy Story*. That's a first for Disney, a company which always controls its animation in-house. John Lasseter is directing the film from Joss Whedon's (*Buffy, The Vampire Slayer*) script. Tom Hanks will voice Buzz Lightyear, a space-hero action figure who battles a tin soldier named Woody for their owner's affection. Randy Newman is negotiating to write and perform many of the film's songs. *Toy Story* is due in mid-1995.

Disney has also revised its animated film schedule, announcing two new properties in the process. *Pocahontas* will be a late 1994 film, while *The Lion King* will be a 1994 or 1995 release. Elton John is doing the songs for *The Lion King*. *Atlantis*, an animated musical version of *The Man Who Would Be King*, is another new film in development.

GEL Productions has begun principal photography on *Stealth Force*, which was a Malibu comic series in 1987 and had at least six issues on the stands. GEL is now calling it a "cult classic." The film's story concerns four top weapons and martial arts experts who are brought back from the dead by a mad industrial genius. Told that their mission is to kill a drug lord, the revived agents soon discover that things are not as they seem. *Stealth Force* creator Mike Valerio has written the script, to be produced by Howard Barish, and directed by Jorge Montesi. Two of the leads in the film are familiar names to comic fans. Kevin Bernhardt (*Hellraiser 3*, Young Dracula in *Superboy*) plays CIA agent John Lujack. Brigette Nielsen (*Red Sonja* and the aborted *She-Hulk* film) plays the all-knowing "The Secretary."

TriStar has taken the reins of the big-budget *Spider-Man* feature film, which is to be written and directed by James Cameron. Last we heard, it was at the financially desperate Carolco. TriStar hasn't announced any potential start date for the film.

Moebius's *Starwatcher*, another computer-animated film, has crashed through the skies. The producer of the film died in October, and the French production company, Videosystem, recently declared bankruptcy. Despite the fact that much footage has been finished (and previewed

STEALTH FORCE © & ™ 1993 MALIBU ENTERTAINMENT

Stealth Force. They have nothing to lose ... they're already dead! So they fight evil.

The Meteor Man is awaiting public "cometary" on its success or failure.

Meteor Man laughs his way through superhero adventures.

THE METEOR MAN © & ™ 1993 MGM

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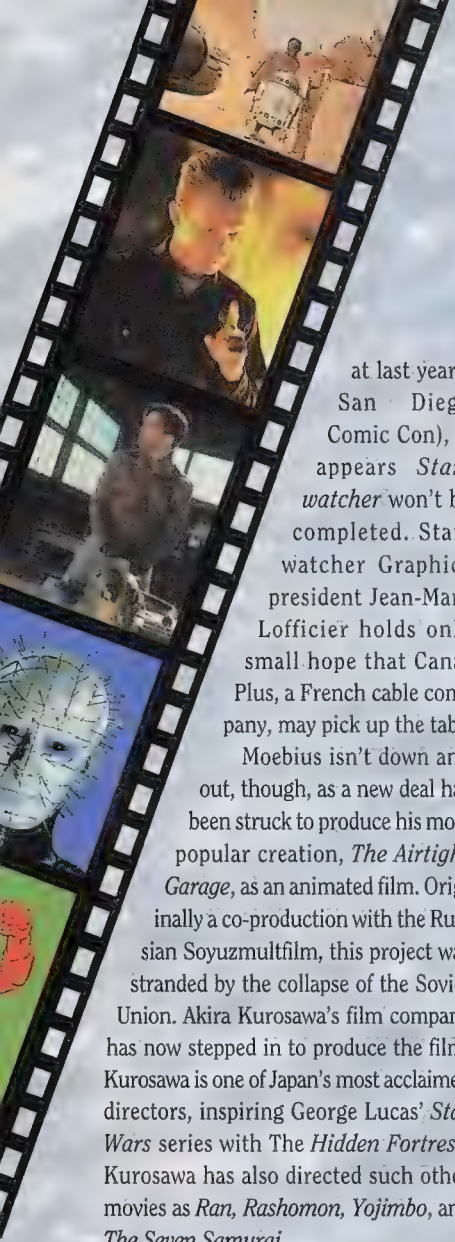
Steve Englehart • Rick Hoberg • Tim Burgard

Illustration by Rick Hoberg

June '93



at last year's San Diego Comic Con), it appears *Starwatcher* won't be completed. Starwatcher Graphics president Jean-Marc Lofficier holds only small hope that Canal Plus, a French cable company, may pick up the tab.

Moebius isn't down and out, though, as a new deal has been struck to produce his most popular creation, *The Airtight Garage*, as an animated film. Originally a co-production with the Russian Soyuzmultfilm, this project was stranded by the collapse of the Soviet Union. Akira Kurosawa's film company has now stepped in to produce the film. Kurosawa is one of Japan's most acclaimed directors, inspiring George Lucas' *Star Wars* series with The *Hidden Fortress*. Kurosawa has also directed such other movies as *Ran, Rashomon, Yojimbo*, and *The Seven Samurai*.

Screen sexpot Sharon Stone, long rumored to play Wilma in *The Flintstones*, is instead planning a cameo as Stone Age screen sexpot. . . Sharon Stone.

Christopher Reeve has decided not to take the role of Superman in the Salkind's upcoming *Superman: The New Movie*. Reeve didn't like Cary Bates's script, pitting Supey against Brainiac, saying "unless it could be an unbelievable movie, a tremendous swan song for the series, it really shouldn't be made. Right now, I think unbelievable is too expensive." The Salkinds had no comment.

I've seen some hush-hush materials from an Image project currently in development, and I guarantee you'll be ecstatic. I'm sworn to silence, but I've been promised a *Wizard* exclusive the moment the project is signed!

VIDEO, THEATRE & THEME PARKS

Full Moon Entertainment keeps putting out medium-budget horror films, and, apparently, its fans are loving them. Its latest direct-to-video film is *Bloodstone: Subspecies 2*, featuring the return of Anders Hove as Radu, the really ugly vampire. As with all Full Moon videos, this also features a *Videozone* magazine on the making of *Bloodstone*. Look for it in your video stores soon.

Paramount has come up with two dandy surprises for Clive Barker fans with its soon-to-be-released *Hellraiser III*. You'll be able to rent the unrated version, with 5½ minutes of extreme gore, trimmed for an R rating in theaters. Plus, if you rent the video and send in your receipt, Paramount will send you a 32-minute documentary called *Clive Barker: The Art Of Horror*. Those with faint hearts or deeply religious convictions should avoid *Hellraiser III* because it's very unsettling. Even I left the theater thinking some of the scenes had gone too far.

Check out *Batman: The Escape* if you're in the Six Flags theme park in Houston, Texas. You'll be able to check out the Batcave, the Penguin's lair, and the scary side streets of Gotham City. Six Flags produced several Batman-themed attractions last summer in conjunction with the release of *Batman Returns*. This new ride is its follow-up.

George Lucas' Super Live Adventure has opened in Japan, and the $25 million production is a doozy. The stage show features actors portraying scenes from *American Graffiti*, the *Star Wars* trilogy, *Willow*, *Tucker*, and the *Indiana Jones* series, combined with laser effects, crashing bridges, and exploding props. Voice-overs for Darth Vader and Indiana Jones are by James Earl Jones and Harrison Ford, respectively. Lucas appeared on stage opening night to introduce the show. The Super Live *Adventure* is expected to tour the U.S. within a few years.

I'm out to make *Hollywood Heroes* one of your favorite parts of *Wizard*. How can I serve you better? Write in with your requests.

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Bloodstone Subspecies 2. Ugly vampires invade your local video store. Don't forget to rewind.

Hellraiser III, an unrated version to be released! Hey, we'll get the popcorn!

HELLRAISER © & ™ 1993 CLIVE BARKER

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Lee's death, other mishaps mark filming of The Crow

I had planned to do a feature in this issue on *The Crow*, a $14 million film based on James O'Barr's fantastically-moody comic series. The film was written by David Schow and John Shirley, and was being directed by Alex Proyas for Ed Pressman and Paramount. Unfortunately, *The Crow* seemed cursed from almost the beginning, and the words "freak mishap" became a deadly code word on the set.

On Feb. 1, the first day of shooting, in North Carolina, carpenter Jim Martishius was severely burned on his face, arms, and upper torso while working on the set. His crane hit some power lines, leaving Martishius to face years of surgery. Later that same evening, a unit publicist was in a car accident, and a *Crow* equipment truck caught fire.

As the shooting continued, more weirdness interrupted proceedings. An angry sculptor drove a car through *The Crow's* plaster shop. A drive-by shooting perpetrator was stopped by Crow filming barriers and caught by police. Another carpenter stabbed himself through the hand with a screwdriver. A storm on March 13 destroyed many of the sets. Shortly thereafter, production coordinator Jennifer Roth told *Entertainment Weekly* that the set wasn't cursed. "We have a lot of stunts and effects, and I've been on productions before where people have died," Roth said.

Those words were eerily prophetic. On March 31, with only a few days of scheduled shooting left, Brandon Lee, the film's star and son of the legendary Bruce Lee, was fatally shot with a gun that supposedly carried only blanks. Lee was carrying a bag of explosives which were to detonate—mimicking a gunshot—during a flashback sequence in which he was to be murdered. Michael Massee, playing the villain, Funboy, was the trigger man. Unexpectedly, his prop gun fired a .44 caliber bullet instead of the blank it was supposed to, striking Lee in the abdomen. After 12 hours of emergency surgery, the young star died. He was 28. Brandon was buried in Seattle, next to the grave of his father, on April 3.

The Crow's producers stopped production on the film for a month, consolidating the material they have. But, with only four more days of filming scheduled, the remaining scenes can reportedly be completed with a stunt double. Paramount, which got the film on a "negative pick-up" (if it's not delivered on time, it won't distribute the movie), has not said whether it will release the film or not, but insiders say Paramount is dragging its feet. *The Crow* was originally scheduled for an August 20 release.

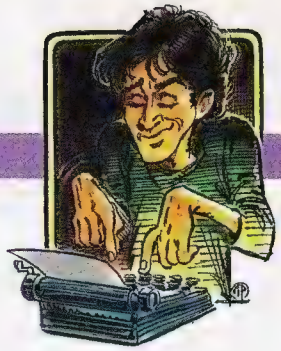
"Brandon loved the comic, and this terribly-tragic accident is even sadder because this would have been a breakout role for him," says O'Barr in a statement. "He was perfect in the role and in the makeup."

In one of his last interviews, Brandon Lee said that "There are wonderful people everywhere who have awful things happen to them, who are never given a chance to do anything about it." In talking about his intense role in *The Crow*, Brandon Lee was speaking of his own future, nevermore to come.

Mishaps beset the filming of The Crow. Brandon Lee died tragically on the set.

Photo courtesy Naomi Kaltman

PALMER'S PICKS



Try Sinking Your Teeth Into Concrete

Paul Chadwick is one of the most respected and talented creators in comics today. His comic book, *Concrete*, as well as Chadwick himself, has been the recipient of numerous comic industry awards, including Best Cartoonist, Best Continuing Series, and Best Black and White Series. You might think that *Concrete* does not deserve all of this praise for being what is just adventures of a guy stuck in a body made of rock, but Chadwick is able to bring a surprising amount of depth and sensitivity to his stories.

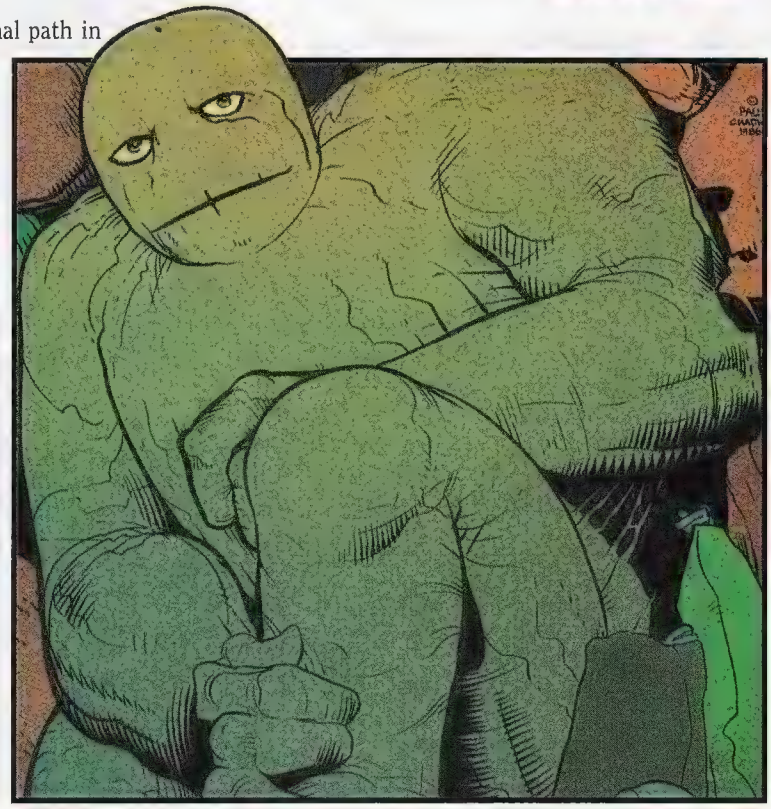
After earning a degree in fine arts at the Art Center College of Design, Chadwick drew storyboards for movies, like *Strange Brew* and *Pee Wee's Big Adventure*, and painted paperback book covers. Eventually, he landed his first job in comics, penciling the final issues of Marvel's *Dazzler*. After the series ended, he shopped his idea for *Concrete* around to various publishers, eventually settling with a company that was relatively new at the time: Dark Horse.

The first *Concrete* material to appear was a short story in the first issue of the company's anthology, which was appropriately called *Dark Horse Presents*. The first story, as well as *Dark Horse Presents*, went over very well, prompting Dark Horse to publish the initial material that Chadwick had prepared for the series proposal as a black and white comic book. Not surprisingly, the series was met with critical praise, which soon turned to a large following.

The stories in the *Concrete* series revolve around some sort of adventure or feat for Concrete to go through, while the short stories examine a particular aspect of Concrete's personality, or a mundane difficulty that must be endured while being trapped in an unwieldy, concrete body. Chadwick is a master of both long and short forms of storytelling and knowing how to pace the events and plot devices of an adventure story, while also being aware of the subtleties and nuances of a short-character piece.

Chadwick focuses on more human concerns and character-driven tensions instead of the typical comic-book hero/villain struggle.

Chadwick does not take the traditional path in writing his *Concrete* stories. He focuses on more human concerns and character-driven tensions instead of the typical comic-book hero/villain struggle. In the longer *Concrete* stories, Chadwick pays close attention to the small details of each situation. For instance, he drew from his experiences on the set of the movie *After Midnight* for the Concrete mini-series *Fragile Creature*. During a break from *Concrete*, Chadwick returned to production design and storyboarding for movies, gathering details and story material. The story involved Concrete being hired as a stunt man and special effects handyman on the set of "Rulers of the Omniverse."



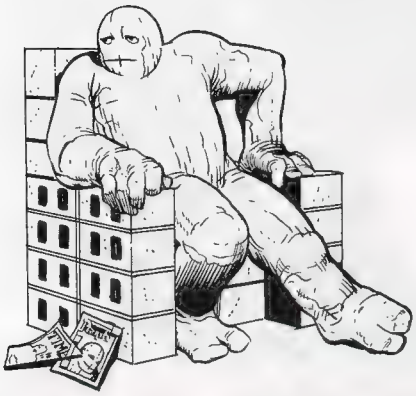
Chadwick is very concerned with environmental issues, and is able to work his views and ideas into his *Concrete* stories. Aside from basing some of his stories around environmental problems and concerns, he has printed some of his *Concrete* books on recycled paper and even devoted an entire *Concrete* special to celebrating, and raising awareness of, Earth Day.

Chadwick has just started *Eclectica*, a collection of new *Concrete* stories, along

with installments in the new *100 Horrors* series, and promotional artwork and watercolor paintings. This is a book that you should definitely pick up to experience Chadwick's rich artwork and excellent writing.

Aside from *Eclectica*, that are several other items out this month that hopefully won't be lost among the other books on the stands in this blood-bath of a summer. One of these is the first part of Ho Che Anderson's *King*, a three-volume biography of civil rights leader Martin Luther King Jr. Anderson has thoroughly researched King's life, and he also adds a bit of his own interpretation to the story. Using vast amounts of photo references to depict the lives of such figures as King, Rev. Jesse Jackson, Dr. Ralph Abernathy, and Coretta Scott King, Anderson has created an important and inspired work that deserves your attention. This 80-page black and white graphic novel is published by Fantagraphics.

Also from Fantagraphics is *Like A Velvet Glove Cast in Iron*, a collection of the dream-like story serialized in Dan Clowes' *Eightball*. The 10-chapter book follows Clay Loudermilk as he wanders in search of the answers behind an avant-garde film and the "Mr. Jones" icon, involving himself in a very bizarre cast of characters. This book is valuable to readers who came late to the story, but you should still track down the original issues of *Eightball* for Clowes' excellent and hilarious self-contained stories, featuring Dan Pussey and other Clowes characters. Your local comic store should carry both this book and *King*.



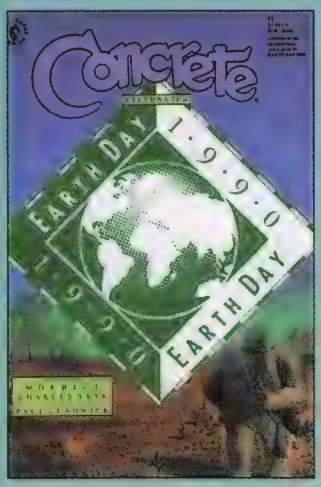
Next month I'll feature *Love and Rockets*, by Los Bros. Hernandez. I'm still open to suggestions and comments, so if you have anything on your mind, or even absolutely nothing on your mind, just jot it down and send it off to me at Palmer's Picks, c/o WIZARD Press, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977. ☆

Tom Palmer Jr. is a freelance writer based in New Jersey when he isn't at college in Fredericksburg, Va.

Tom's Recommended Reading

Concrete-The first issue of the regular series appeared in March 1987. Ten issues have been published in black and white since then. Chadwick plans to continue *Concrete* in the regular series in full-color with #11, as well as in the self-contained mini-series.

Limited Series-*Fragile Creature* was published from June 1991 to Feb. 1992 as a four-issue color series. All of the issues (except for the second) were printed entirely on recycled paper. There are no plans to publish a collected edition until at least 1994, so the only way to read this story is to hunt down the original issues. The second issue of *Eclectica*, a two-issue series, should be on sale right now. If you're lucky, you can still find copies of the first issue. This full-color series contains new, self-contained *Concrete* stories, as well as new *100 Horrors* and *Sky of Heads* stories.



Reprints-Three books, *Land & Sea, A New Life, and Odd Jobs* have been published that collect the first six issues of *Concrete*. Each volume collects two issues and contains expanded story pages and behind-the-scenes sketchbook drawings, as well as full-color wraparound covers. *The Complete Short Stories* collects all of the *Concrete* short stories that appeared in *Dark Horse Presents* from 1986 through 1989. The stories originally appeared in issues 1-6, the even-numbered issues from 8 through 22, and issues 28 and 32.

Miscellaneous-A variety of *Concrete* specials and short stories have appeared in a variety of places:

Concrete Color Special - Published by Dark Horse in early 1989, and contained a new story and a reprint of the first two short stories in full color.

Concrete Celebrates Earth Day - Appeared in 1990, with two new *Concrete* stories, a reprint of an old short story, paintings by Charles Vess, and a story by Moebius, all in full-color.

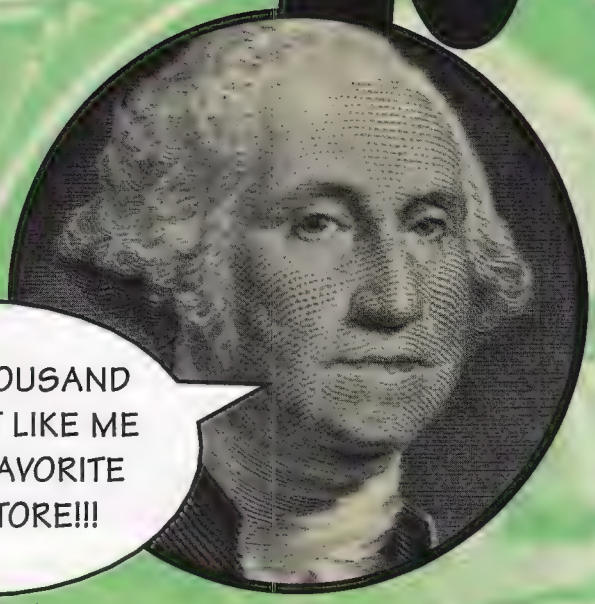
Dark Horse Presents Fifth Anniversary Special - Contains an 8-page *Concrete* story, and work by Frank Miller and Matt Wagner.

Within Our Reach - This Christmas benefit book contained a color *Concrete* story and a painted cover by Paul Chadwick, and work from P. Craig Russel, Eric Shanower, and Norm Breyfogle.

All art Concrete™ & © Paul Chadwick. Published by Dark Horse Comics, Inc.

WIZARD™ Contest 23

We're doing something a bit different here in the Wizard contest giveaway this month. Instead of simply giving you a list of trivia questions to answer and unscramble, we're giving you a list of famous character quotes, and you have to guess which characters made these quotes famous. But wait, there's more: the trick here is to guess the secret identity of these characters. For instance, if the quote was "I'm the best there is at what I do", the correct answer is Logan, not Wolverine. Seem easy? Think again. We're not using anything as overused as that Wolverine saying, and to make it a wee bit tougher, we're using the characters' proper names. To quote Smash TV, "Good luck, you're gonna need it!"



Grand Prize-(1)

A $1,000 shopping spree in the comic book store of your choice, with Wizard picking up the tab!

First Prizes-(3)

A complete set of the original Image/Wizard Gold cards, as well as the Gold Cards for the second series cards #1-#6, or a copy of *Darker Image* #1, autographed by artist Sam Kieth, as well as a set of the three bonus cards autographed, respectively, by Jim Lee, Rob Liefeld, and Kieth. Your Choice!!

Second Prizes-(5)

A limited-edition Turok chromium card autographed by artist Bart Sears, or a copy of *The Maxx* #1/2 autographed by artist Sam Kieth. Your Choice!!

Third Prizes-(16)

A copy of *X-O Manowar* #0 autographed by artist Joe Quesada, or a copy of the Wizard *Superman Tribute Edition* autographed by cover artist Dan Jurgens and the entire Wizard creative staff. Your Choice!!

1. "Hey Tiger!"

2. "To me, my board!"

3. "Imperius Rex"

4. "By the hoary hosts of Hoggoth!"

5. "Crom!"

6. "Great Caesar's Ghost!"

7. "Goddess!"

8. "Merciful Minerva!"

9. "Excelsior!"

10. "It's clobberin' time!"

CONTEST RULES

Answer the above questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below, a 3x5 index card, or a standard postcard and send to:

THOUSAND CLAMS CODE
P.O. Box 5001
Monsey, NY 10952-8001

Enter Now To Win!

Official Wizard Contest #23

Hey!
Consider me entered!
I want to win some of this cool stuff!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

City State Zip

1st Prize Choice *check one*
- ☐ *Gold card set*
- ☐ *Darker Image #1*

2nd Prize Choice *check one*
- ☐ *Turok card*
- ☐ *Maxx 1/2*

3rd Prize Choice *check one*
- ☐ *X-O Manowar #0*
- ☐ *Superman Tribute*

Thousand Clams Code:

WIZARD CLUE: He's got a killer smile.

Congratulations

to the winners of *Wizard* #20's WildC.A.T.s contest (answer—DEATHBLOW):

Grand Prize:

Eric Boxer (age 12) - South Fairview, Texas

First Prize:

Kevin Howard (age 10) - Liverpool, N.Y.
Evan Reed (age 14) - Turlock, La.
Yichel Chan - Urban, Ill.

Second Prize:

Chad M. Ward (age 20) - Livermore, Calif.
Guy Thrasher (age 16) - Brantford, Ontario
Stacey Michael Pasley (age 18) - Roanoke, Va.
Rick Jackson (age 25) - Salt Lake City, Utah
Henry Gandalera (age 21) - Kona, Hawaii
Mark Corkin (age 25) - Otis, Mass.

Third Prize:

Bill Williams (age 26) - Clinton, Miss.
Bertoni Leonardo (age 13) - Brooklyn, N.Y.
Anthony Grisanti III - Buffalo, N.Y.
Kyle Soltas - Frankfurt, Ill.
Wai-Ho Butt (age 12) - Melbourne, Australia
Tracy Medin (age 14) - Charlotte, N.C.
Eric C. Dotson (age 15) - Lenoir, N.C.
Alfonso Kraft (age 15) - Louisville, Ky.
Jack Tucker (age 15) - Elkgrove, Calif.
Patrick Sewell (age 13) - Berkeley, Calif.
Jan Frederic Perez (age 12) - Flushing, N.Y.
Alex Taveras (age 13) - Queens, N.Y.
Tanner Mathews - Fruitport, Mo.
Jeremy Steuer - Scarsdale, N.Y.
Gaberail Fonseca (age 12) - Brooklyn, N.Y.

No purchase necessary. Contest is open to anyone except employees of Wizard Press and their immediate families. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Thousand Clams Code on an "Official Entry Form", a 3x5 index card, or a standard postcard. Enter as many times as you like. Mail each entry individually to "Thousand Clams" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by July 16, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on July 19, 1993 by Wizard Press.

For a list of winners, available after August 1, 1993, send a stamped, self-addressed envelope to "Thousand Clams," P.O. Box 5001, Monsey, NY 10952-8001.

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you got what it takes to pull a perfect score? Give it a shot. This month we're ranking you alongside fast foods that probably won't show up on the McDonald's menu any time soon. In other words, the more abominable the food, the higher your score.

How well did you fare?

score	rank
0-6	McLung Butter
7-13	McColon Bits
14-22	McLigament on a stick
23-29	McRoad Pizza
30	Double McProstate with cheese

1) Before he formed the X-Men, Professor X had a run-in with what very young future X-Man?
A) Warren Worthington III
B) Scott Summers
C) Orro Munroe
D) Hank McCoy

2) Which is not a Violator demon from Spawn?
A) Vacillator
B) Vindicator
C) Vaporizer
D) Vanquisher

3) Which lucky hero teleported into the She-Hulk's shower while she was using it?
A).....sorry, still thinking about Jen in the shower. Move on to B through D.
B) Spider-Man
C) Comet Man
D) Speedball

4) Which J.L.A. member was once a Global Guardian?
A) Ice
B) Bloodwynd
C) Booster Gold
D) Maxima

5) The X-Men first came into contact with the Morlocks when they kidnapped what mutant?
A) Kitty Pryde
B) Angel
C) Forge
D) Cannonball

6) Who awakened Bloodshot from Project: Rising Spirit?
A) Rai
B) Geoff
C) Archer
D) Sting

7) Chicago is the home for what Image superhero?
A) Shadowhawk
B) Spawn
C) Wildstar
D) Savage Dragon

8) What weapon was Cletus Kassidy planning to use to kill Eddie Brock during their stay together in prison?
A) an ice pick
B) a sharpened piece of tile
C) a broken bottle
D) a zip gun

9) Who were the founding members of the Avengers?
A) Thor, Captain America, Iron Man, and Giant Man
B) Thor, Captain America, Iron Man, Hulk, and Hawkeye
C) Thor, Hulk, Iron Man, Giant Man, and The Wasp
D) Thor, Captain America, Hulk, Iron Man, Giant Man, and The Wasp

10) In the future shown in *Rai* #0, X-O is murdered by:
A) Toyo Harada
B) Master Darque
C) Dr. Eclipse
D) Ax

11) Where was Captain Kirk born?
A) Idaho
B) Illinois
C) outer space

D) Iowa

12) Which superteam did not originally have costumes?
A) The Doom Patrol
B) The Fantastic Four
C) X-Factor
D) Infinity Inc.

13) Deathstroke the Terminator was once hired by what criminal organization to capture The New Teen Titans?
A) S.T.A.R. Labs
B) Intergang
C) The Hive
D) The Wildebeast Society

14) The way Magnus can tell freewill robots from regular robots is that:
A) Freewill robots use contractions
B) Freewill robots vibrate slightly
C) Freewill robots are highly magnetic
D) Freewills have too many groceries on the express line

15) Which character's costume is not alive?
A) Ragman
B) Spawn
C) X-O
D) Archangel

16) What parts of Forge's body are bionic?
A) left leg
B) right leg and right forearm
C) left leg and right forearm
D) right leg

17) Which hero is a reformed villain?
A) War Machine
B) Spider-Man
C) Foolkiller
D) Ant Man II

18) What job did The Leader have before his Gamma Ray accident?
A) lab assistant
B) plumber
C) janitor
D) security guard

19) Which reformed supervillain helps the homeless?
A) Molten Man
B) Pied Piper
C) Green Goblin II (Harry Osborn)
D) Sin-Eater

20) In the original Wolverine limited series, who drugged and defeated Wolverine in combat?
A) Shin-Gen Yashida
B) The Silver Samurai
C) Sabretooth
D) Deathbird

21) Which is not a government-sponsored superteam?
A) Stormwatch
B) Bloodstrike
C) Avengers
D) Checkmate

22) How did Aunt May and Uncle Ben plan to fatten up young Peter Parker?
A) wheat cakes
B) fried chicken
C) steroid injections to the butt (with an eye toward a possible pro sports career)
D) Pez, Pez, Pez!

23) Major Victory was once known as which superhero?
A) Marvel Boy
B) Captain America
C) Vance Astro
D) Nomad

24) How did the Fantastic Four's costumes turn black and white from the original blue and white?
A) they originally belonged to the Fantastic Four of another dimension
B) Susan Richards felt that the team needed a change
C) they were transmuted colors on a trip back from the Negative Zone
D) they were new suits created by Reed Richards

25) Geoff took over the job of Geomancer from:
A) Tobias Ani-Padda
B) a young Dr. Mirage
C) Nathaniel Dusk
D) his Uncle Buck

26) Which villain made his debut in the pages of Ka-Zar?
A) Nastirh
B) Dracula
C) Belasco
D) Moses Magnum

27) In Armageddon: 2001, Monarch killed:
A) Dove
B) Captain Atom
C) The Creeper
D) Hawk

28) Which of the following heroes was abused by its parent(s) as a child:
A) Blue Beetle
B) Spider-Woman
C) The Hulk
D) Invisible Woman

29) In the future shown in Days of Futures Past, Rachel Summers is in love with whom?
A) Magneto
B) Franklin Richards
C) Peter Rasputin
D) Johnny Storm

30) S.H.I.E.L.D once tried to take over Stark Enterprises because:
A) it wanted to get its hands on Stark's Iron Man armory
B) it wanted Stark industries to make weapons for them
C) it wanted to keep Stark industries from falling into the hands of Obidiah Stane
D) S.H.I.E.L.D. agents figured if they owned a big company like Stark Enterprises, they would score like Tony does. ☆

A	N	S	W	E	R	S
1) C	2) D	3) C	4) A	5) B	6) B	7) D	8) A	9) C
10) A	11) D	12) B	13) C	14) B	15) D	16) D	17) D	18) C
19) B	20) A	21) C	22) A	23) C	24) C	25) D	26) C	27) A
28) C	29) B	30) B						

MARVELVISION

AN INSIDE LOOK AT THIS MONTH'S HOTTEST COMICS!

GHOST RIDER #41
ROAD TO VENGEANCE: THE MISSING LINK
Part 1 of 6.

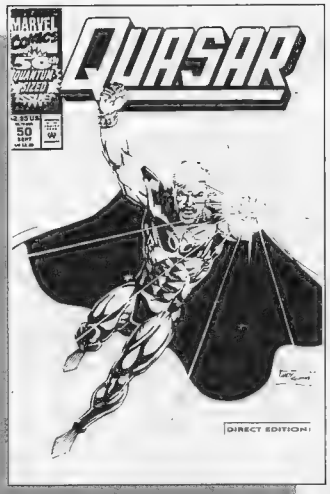
Now the secrets can be told. The connection between Danny Ketch, Blaze, and Ghost Rider revealed. Don't miss the startling answers beginning this issue by Howard Mackie, Ron Garney and Chris Ivy. And just try to miss the cover printed in neon ink.

SPIRITS OF VENGEANCE #14
ROAD TO VENGEANCE: THE MISSING LINK Part 2 of 6

Centurious returns and Blaze will never be the same again. Continuing the series revealing the truth behind Dan Ketch and Blaze. Neon Ink Covers! By Howard Mackie and Mike Manley.

DAREDEVIL & BLACK WIDOW GRAPHIC NOVEL: ABATTOIR

Creators Jim Starlin and Joe Chiodo pull out the stops to bring you 64 pages of heart-stopping, white knuckled excitement as DD and BW take on crazed telepathic psychopaths.



QUASAR #50

Quasar's full of stars this months! Man-Thing, Silver Surfer, and the Squadron Supreme join to battle for reality itself. Holo-Grafx Foil Cover! 48 Pages by Mark Gruenwald, Andy Smith & Ralph Cabrera.

RAVAGE 2099 #10

Taking off in a totally new direction by Pat Mills and Tony Skinner. Ravage gets savage. And, it's a great new jumping on point for readers. By Pat (Punisher 2099) Mills and Tony Skinner.

WONDER MAN #25

The concluding chapter of Wonder Man's battle with Mephisto. And, the concluding cover to the giant image formed by the previous three issues! New Costume! New Powers! 48 Pages! Multi-Embossed Cover! By Gerard Jones and Jeff Johnson.

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THE WIZARD OF CARDS

BY STEPHEN SHAMUS

UPPER DECK ENTERS COMIC CARD MARKET

There's some exciting news from Upper Deck concerning its new Valiant trading card series. The first series, which should be available in July, will contain 118 cards, plus two checklist cards. Each card is a full-bleed picture and will have a UV coating.

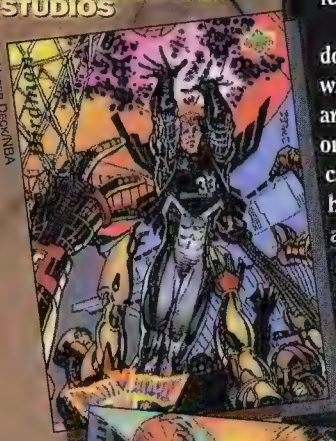
© VALIANT

VALIANT ORIGINS REVISITED, COURTESY OF UPPER DECK

The fronts of the cards will feature cover reproductions of Valiant books from the very first issues all the way through the books released in December 1992, along with some new original artwork. The backs of the cards will contain another piece of artwork from the issue featured on the front, as well as a brief synopsis of what occurred in the issue. The backs of the cards will also have the Upper Deck trademark, the anti-counterfeit hologram.

There will be many chase cards randomly-inserted into the foil packs. There will be 20 cards in all, including 10 unseen art cards, nine first-appearance cards, and one special (SP) card. The 10 unseen art cards will be 10 new pieces of artwork that have never been seen before. The nine first-appearance cards will be Harada-*Solar* #14, Master Darque-*Shadowman* #8, H.A.R.D.Corps-*Harbinger* #10, Bloodshot-*Rai* #0, Shadowman-*X-O Manowar* #4, Eternal Warrior- *Solar* #10, Rai(Old)-*Magnus* #5, Turok-*Magnus* #12, and Ivar-*Archer & Armstrong/Eternal Warrior* #8. The SP card will be a portrait of X-O Manowar.

THE NEWEST IMAGE TITLES? NAH, JUST THE N.B.A. VIA UPPER DECK & HOMAGE STUDIOS



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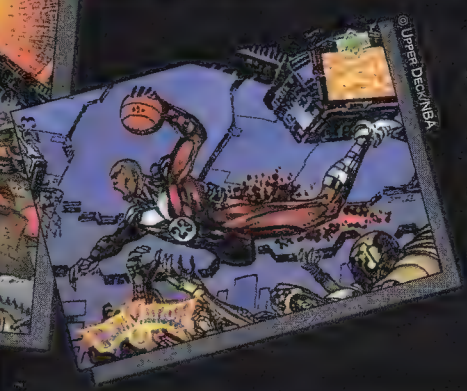
© UPPER DECK/NBA



© UPPER DECK/NBA

This set should be very popular, considering how successful Valiant comics have been lately. Chances are card collectors and comic fans alike will want Upper Deck's first entrance into the comic card market.

Upper Deck has another non-sport set on the horizon, Comic Ball V. This time around your favorite sports superstars become animated characters by entering the Toonimater. They then go on adventures with Warner Brothers characters such as Bugs Bunny, Daffy Duck, and many more. The set should be more interesting than past Comic Ball sets.

In case you missed the Upper Deck Hi-Series Basketball foil packs, they contain five more Fanimation cards. These are not random inserts. Rather, they are part of the regular-issue set. The cards are drawn by Jim Lee and Marc Silvestri of Image fame. The cards feature Agent 23 Michael Jordan (Lee), The Birdman Larry Bird (Lee), The Mailman Karl Malone (Silvestri), The Warrior Dikembe Mutombo (Silvestri), and the checklist, Birdman and Agent 23 (Lee). These are nice full-bleed cards with gold-foil stamping on the front.

Jurassic Park cards, from Topps, are on the way. The set contains 88 cards, plus 11 stickers, depicting scenes from the movie. One in every 18 packs (two per box) will have a special hologram sticker. With Steven Spielberg directing, the movie will surely be a hit, and the cards might just follow suit.

Two more Elvis sets are coming out from The River Group. The legendary rock n' roll star is featured again from the same company that brought you the three-series collection last year. The first set is entitled *The Elvis Collection: Quotable Elvis*. There are 25 cards featuring all different photos of Elvis on the front, while the backs each contain one of Elvis's most quotable quotes.

The second series of Elvis cards due out

is called *The Elvis Collection: Gold & Platinum*. This set contains 50 cards and will feature different photos on the card fronts, while the backs will have a picture of all his different gold and platinum records.

Press Pass, the company that brought us the *Royal Family* set, is expected to release a 90-card series based on *Tribe*, one of the newest, highly successful Image titles. The set will tell an entire story in card format. It will ship in June.

There are some other interesting sets coming from some of the smaller card manufacturer's that are worth mentioning. The first two come from CARDZ. Fred and Barney return for a second Flintstones series. This series is licensed by the National Football League. The 110-card set will feature Fred and Barney in various poses in all the different NFL uniforms. Three hologram cards will be randomly inserted into the packs, and each case will contain a special Tekchrome card.

Also coming from CARDZ is *Tom & Jerry: The Movie*, based on the upcoming film. It will feature a collection of funny characters from the movie and some special action cards. Again, there will be three holograms randomly inserted into the packs, along with a special Tekchrome card.

Ken Wis. Inc., a new company, will be producing a new set of story cards on The Berenstain Bears. The cards will read in comic book form. Some packs will contain two stickers, while others will have a free membership card. Also included in the set is a "How to Draw" lesson created by Stan and Jan Berenstain.

The Beverly Hillbillies trading cards, from Eclipse, is a 110-card set featuring information about various episodes, anecdotes, and memories from the different cast members. Six gold-foiled chase cards will be randomly inserted. This Thanksgiving 20th Century Fox will be releasing a new Beverly Hillbillies movie, which should help sales on these cards.

SUPERHERO CARDS HOT COMMODITIES

Now, onto the state of the hobby. Most of the superhero cards are on fire. Let's start with Marvel Masterpieces. Boxes are selling for $100 and up, while the spectra sets are moving at $50. Another scorching set is the Superman: Doomsday cards. Wax boxes are selling for $115 and up, the four-card spectra sets are selling for around $100 per set, the two-card red foil set is selling for about $50 a pair, and regular sets are selling for approximately $45. X-Men Series 1 and Series 2 are both very hot. Wax boxes on the Series 1 are now about $70 a box, while Series 2 is around $45 a box. Series 1 sets are selling in the $30 range, and the gold holograms are selling for about $17 per five-card set. The Jim Lee-signed cards in Series 1 have been seen selling for about $75 range. The Series 2 holograms are bringing around $9 each, while the gold foil cards are around $3 each. The Wolverine super 3-D card is around $50, and the regular sets are selling for about $12 each.

Marvel Series 1 and Series 2 continue to be strong sellers on the secondary market. Dealers still can't keep these two items in stock. Marvel Universe Series 3 has picked up some steam recently. There were quite a few cases printed on these, and it seems the marketplace has finally absorbed the excess. With Series 4 on the horizon, these sets might even get hotter with the renewed interest.

That's all for now, folks. Next month, we'll take a look at the new Beatles Collection and Barbie Collection, both from The River Group.

© HANNA-BARBERA/NFL

"HEY, LET'S RIDE WITH THAT FAMILY DOWN THE STREET!" FLINTSTONES II, BY CARDZ

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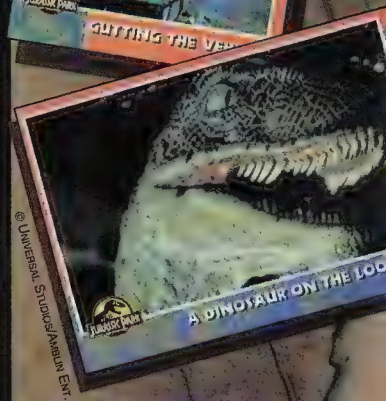

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THE RETURN OF MARSHALL, WILL & HOLLY? NOPE, JURASSIC PARK, BY TOPPS

© KEN WIS. INC.

THE BERENSTAIN BEARS, BY KEN WIS. INC. (FUNNY, SHE DOEN'T LOOK CARNIVOROUS)

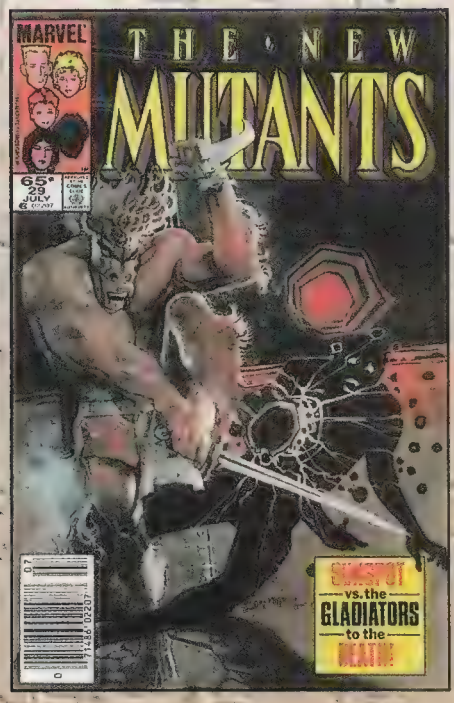
THE MASK
Image
5
JUL
$1.95
$2.45
Canada

© 1986 MARVEL.

X-Factor #6

Artist: ***Jackson Guice***
Writer: ***Louise Simonson***
Publisher: ***Marvel Comics***
Release date: ***July 1986***

I don't know whose idea it was to revert the Beast back to his original non-furred state several years back, but boy, was that a bad idea. Aside from stupid looking team members, this issue boasts the first full appearance of Apocalypse (cameo in *X-Factor* #5), the shape-shifting immortal (?) X-villain that is always giving the various X-people a run for their money. For such an important character's first appearance, this book is way undervalued. Once word of its importance spreads, watch these babies fly right out of the dealer's boxes!



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The New Mutants #29

Artist: ***Bill Sienkiewicz***
Writer: ***Chris Claremont***
Publisher: ***Marvel Comics***
Release date: ***July 1985***

Another X-Men-related book. Sheesh, you'd think we'd have covered all of these buggers by now. But nooooo, we at Wizard aren't happy until we've unearthed every semi-cool book that is sitting in storage and collecting dust, and nothing is more dead in the market right now than early issues of *The New Mutants*, the series that took way too long to get canceled. Oddly enough, though, one of the early issues featured the first appearance of Guido, a.k.a. Strong Guy, resident...ah...Strong Guy of X-Factor. It's a brief appearance, but better than the dreaded one-panel cameo. ☆

PICKS
FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in June!

Deathmate Prologue

Artist: Barry Windsor-Smith & Rob Liefled
Writer: Bob Layton
Release Date: June
Cover Price: $2.95

Oh boy! Oh man! Oh wow! How much more awesome does it get than this?! The fans' two favorite white–hot publishers, Image and Valiant, combining for a six–issue crossover featuring the most impressive line–up of talent we can remember. What will lucky readers find under the foil-enhanced Lee/Layton cover? As Valiant V.P. Jon Hartz puts it, a "love story with dire ramifications." Following the continuity of *Rai* #0, we find a grief–stricken Solar having split his being in two following the death of his wife, Gayle. (See pages 16 and 17 of *Rai* #0 for information, you fanatics.) The half of Solar that left to explore new planes of reality runs into Void, of WildC.A.T.s notoriety. The pair fall in love, and they discover that an alternate universe exists featuring characters from both Image and Valiant universes. While the main thrust of this book is the Solar/Void tête–à–tête, we'll also catch glimpses of many characters from both respective universes. We will also see separate issues featuring such crossovers as H.A.R.D. CORPS and WildC.A.T.s (H.A.R.D.C.A.T.s?), Bloodshot and Youngblood, Harbinger and Brigade, and Secret Weapons and Cyberforce. Each of the four issues will be published by alternating companies, designated by color instead of number. (This will probably go over great with the pre–school set). These four foil–enhanced issues will be followed by a *Deathmate* epilogue, published by Image. The past two years have seen these two companies rewrite comics history. This summer, they'll do it again!

SOLAR ™ & © 1993 WESTERN/VOYAGER. SUPREME ™ & © 1993 ROB LIEFELD.

Sabretooth #1

SABRETOOTH™ & © 1993 MARVEL

Artist: Mark Texeira
Writer: Larry Hama
Release Date: June
Cover Price: $2.95

As we Spidey fans have seen over the past year, Venom, the former bad guy, has undergone a character transformation and turned into a good guy, and gotten his own title. This June, it appears that this successful formula is repeating itself not once, but twice, as limited series for Sabretooth and Deadpool are hitting shelves this month. Following his appearances on Fox Network's X–Men cartoon, Sabretooth's popularity is clearly at an all–time high! The series kicks off with the hunter becoming the hunted, as our vicious pal Sabretooth is being tracked down by a mysterious killer (a female, to boot!) who is bent on wiping out Sabretooth permanently! At first, we don't know the identity of our secret assassin, but one thing we do know is that her motive is revenge. She's out to snuff Saby Baby for all of his past murders! Could this lead readers to actually root for Sabretooth? It sure appears that way because before this four–issue limited-series ends, fans will see the unthinkable: Sabretooth teams up with his great foe, Wolverine! Not convinced enough to dole out your cash? How about Marvel throwing in a glossy die–cut card stock cover (a la the Spidey and X–Men unlimited titles.)

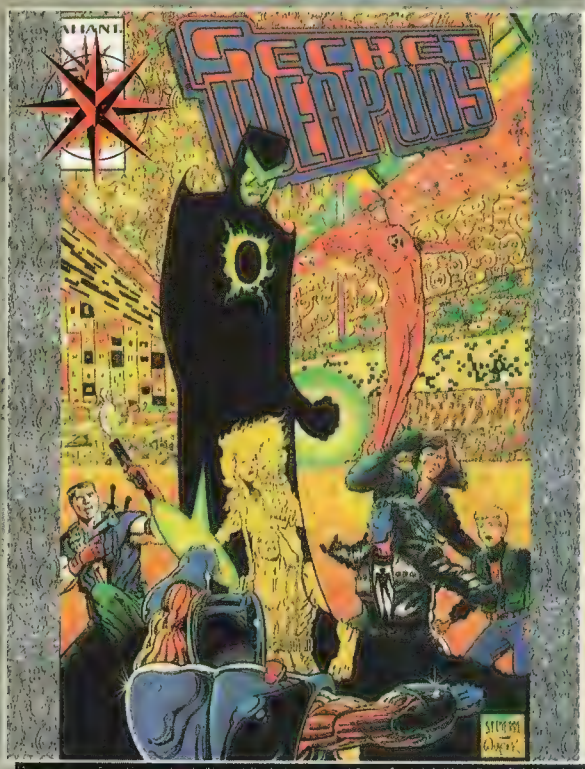
Cyberforce #0

Artist: Walter Simonson
Writer: Walter Simonson
Release Date: June
Cover Price: $1.95

Kirby, Grell, Ordway, Moore, Giffen, Texeira, Stroman, Messner-Loebs. The list of impressive (and legendary) comic talents producing top–notch work for Image adds another giant in June with the addition of Walter Simonson. *Cyberforce* #0, sporting a nifty wrap–around cover, is a Simonson tour–de–force, with Walter handling writing, penciling, and inking chores throughout. As in most #0 issues, ties to the past, as well as ties to the future, are in great abundance. Many of the questions from the Cyberforce mini–series will be answered, with little tidbits of information scattered throughout. We will be offered a broadened history of the team, including how it got together. Not only will we be treated to some mysterious circumstances involving Cyberforce's connection to WildC.A.T.s, we will also see the first appearance of the original Stormwatch! This issue will function as not only a link to the past mini–series, but also as a springboard to an imminent monthly Cyberforce series. Steve Oliff and his Olyoptic color gang, with great slick paper to work with, should be providing some eye-popping visuals. As Mark Silvestri says "Walter's really psyched to work with Image and on this project. Trust me, this is going to be awesome!" Mark, we trust ya!

CYBERFORCE™ & © 1993 MARC SILVESTRI

Secret Weapons #1



SECRET WEAPONS ™ & © 1993 VOYAGER.

Artist & Writer: Joe St. Pierre
Release Date: June
Cover Price: $2.25

June marks the kickoff of Valiant's 12th monthly title. More importantly, it's the kickoff of its first team–up book. Now that there are enough heroes in the Valiant universe to make a team, (without doubling up characters), it's time for *Secret Weapons*. During a time of crisis, the Earth will call upon a various team of heroes to meet a given need. The pool of heroes to be drawn from in this title are Bloodshot, X–O, Gilad The Eternal Warrior, Shadowman, and Solar. The three heroes spotlighted in every issue will be Geoff McHenry—the Goemancer, and the Harbinger duo of Stronghold and Livewire. The initial story actually traces back to the pages of *Solar* #14 and the appearance of one Fred Bender. Through the evil manipulations of Master Darque, Bender is transformed into the equally-powerful and dangerous Dr. Eclipse Bender, (a.k.a. Dr. Eclipse) having had a taste of Solar's power, is now actually more powerful than the recently-split Solar! Geoff the Geomancer, sensing the dire circumstances that the Darque power threatens, tries to assemble a force to combat Darque and his newest dastardly heavy hitter. This story, dressed up with a special foil cover, continues in the pages of *Solar* #25, with the battle raging into *Secret Weapons* #2.

Deadpool #1

Artist: Joe Madureira
Writer: Fabian Nicieza
Release Date: June
Cover Price: $2.50

Part three of Marvel's "Bad Guy to Good Guy" June trio (the others being Venom: Funeral Pyre, and Sabretooth) finds vitriolic villain Deadpool fighting a cadre of bad boys in his own four-part limited series. Fabian Nicieza, comic's marathon man, scripts as Joe Madureira pencils, and Mark Farmer inks this kickoff issue. This more-than-formidable creative trio gets things rocking quickly as Deadpool tries to find his former boss's will. While this may seem to be a simple task, it turns out to be quite the contrary as he runs into a batch of baddies who want his hide! Not only will we get to see Deadpool fight the Mighty Juggernaut, but during the series he'll also be tangling with the Executive Elite, Black Tom Cassidy, Nyko, and a new evildoer known as Slayback. The cover enhancement (known affectionately in the biz as a gimmick) for this issue is a new one: an embossed Deadpool figure with a foil debossed logo. With all these things going for it, *Deadpool* #1 looks like the start of a comic love affair between fans and their favorite big mouth, butt kickin' bad boy!

DEADPOOL ™ & © 1993 MARVEL.

MORE PICKS

1963 #3—Tales of the Uncanny
IMAGE In this two-part anthology, U.S.A. (Ultimate Secret Agent) tries to save the President. Also, meet the Hypernaut, who may be a combination of man and machine. **$1.95**

Arcadia—Week 1: X
DARK HORSE Welcome to the first glimpse of Arcadia, a city that makes New York look like it's small time. Enter the world of X, a mysterious character who wants to stay missing from the law. Cover by Frank Miller. **$1.00**

Arcadia—Week 2: Pit Bulls
DARK HORSE Meet the Pit Bulls, a former government-sponsored program that no longer have a "leash." They only come out for special occasions, and one just popped up. Look out! **$1.00**

Arcadia—Week 3: Ghost
DARK HORSE Someone is viciously killed—and she's not too happy about it! Get ready for the Ghost, who's gonna return the favor to anyone who gets in her way. Even X! Story by Jerry Prosser, with art by Adam Hughes! **$1.00**

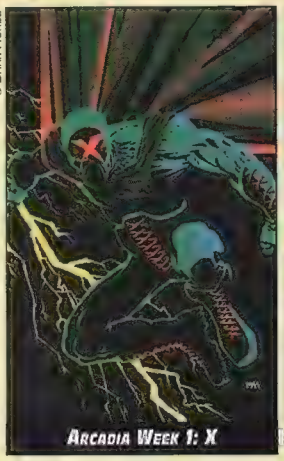
Arcadia—Week 4: Monster
DARK HORSE Arcadia is a tough city to live in, but it's nothing compared to the world under the streets! Housing rats, renegades, and whinos—and now the sewers also have another inhabitant—the powerful Monster. **$1.00**

Archer & Armstrong #14
VALIANT Armstrong teaches Archer the "facts of life!" **$2.50**

Action Comics #690
DC COMICS REIGN OF THE SUPERMEN Part 13. Earth turns against Superman as the Boy of Steel learns that Metropolis's fate will mirror Coast City's! **$1.50**

Batman #498
DC COMICS KNIGHTFALL Part 15. A battered Bruce Wayne must watch as Bane rules Gotham City and recruits Catwoman, leading into her own series. **$1.25**

Batman/Grendel #1
DC/COMICO At last! The pairing of the century (and we almost had to wait that long to read it)! The action starts here as Batman takes on the deadly Hunter Rose, the original Grendel, who wants to expand his horizons in Gotham City. **$4.95**


© Dark Horse
Arcadia Week 1: X

© Dark Horse
Arcadia Week 2: Pit Bulls

Batman/Grendel #2
DC/COMICO The violent conclusion to *Batman/Grendel* #1 as Grendel slaughters a cadre of Gotham City cops and kidnaps an innocent child to bait Batman. Has Grendel gone too far? Find out as Batman confronts Grendel in a chilling fight to end all fights. **$4.95**

Batman: Sword of Azrael Trade Paperback
DC COMICS Reprinting the terrific four-issue miniseries that introduced Azrael. Good stuff from Dennis O'Neil, Joe Quesada, and Kevin Nowlan. **$9.95**

Bloodshot #8
VALIANT THE COMING OF THE DARK AGE: Prologue. From the pages of *Rai* #0, Geoff the Geomancer seeks out Bloodshot to save the Earth from an evil that threatens the entire planet! **$2.25**

Bloodstrike #3
IMAGE The penultimate chapter to "Blood Brothers" when Cabbot and Bloodstrike battle the new and improved Brigade! **$1.95**

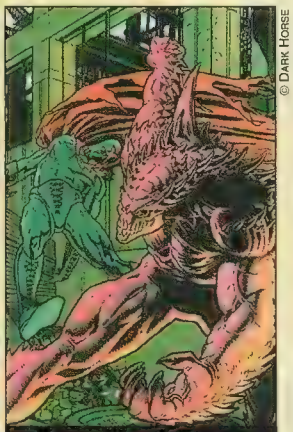
Brigade #3
IMAGE The long-awaited conclusion to "Blood Brothers" as Battlestone and Cabbot go at it with repercussions that will forever rock both Brigade and Bloodstrike. **$1.95**

Catwoman #1
DC COMICS From the pages of the Knightfall saga, Catwoman's story begins. Her association with Bane leaves her questioning her loyalties: Bane—or...Batman? **$1.95**

DC Universe: Trinity #1
DC COMICS Meet the Triarch—who want to remodel the cosmos! But not if the Green Lantern Corps, L.E.G.I.O.N., and Darkstars have something to say about it, though! **$2.95**

Deathblow #3
IMAGE Cray is dying fast, while an ancient and secret Vatican counsel discusses Cray's recent Middle Eastern operation. **$2.50**

© Dark Horse
Arcadia Week 3: Ghost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Arcadia Week 4: Monster

image
GEN X TM
WANTED
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WANTED
350-QX
COMING IN AUGUST
ART BY JEFFERY SCOTT AND ALEX GARNER
CREATED BY JIM LEE
Jeffery Scott
4-93
Alex Garner
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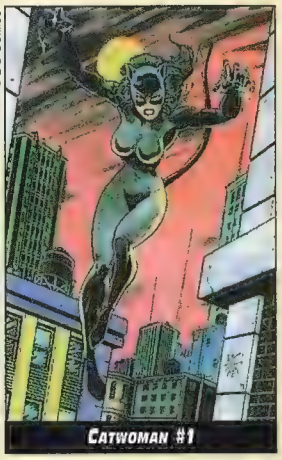
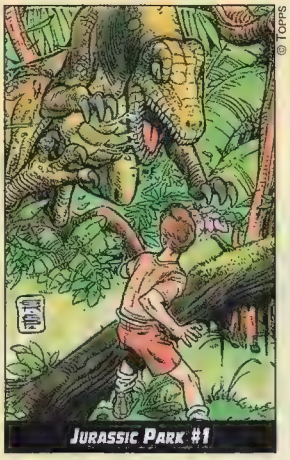
MORE PICKS


© DC Comics
Catwoman #1


© Topps
Jurassic Park #1

Doom's IV #1
IMAGE A lethal virus infects members of a corporate expeditionary force. Only three survive as they are transformed into superhumans and take on the company that infected them! **$2.50**

Eternal Warrior #14
VALIANT THE RETURN OF THE IMMORTAL ENEMY Part 3. With Gilad being controlled by Caldone, Geoff must make a choice: to kill or not to kill the Eternal Warrior. **$2.50**

Harbinger #21
VALIANT Pete returns home where he finds his father is dying, and must cope with the fact that he never made peace with the one man he ever feared. **$2.50**

Hardcase #1
MALIBU Meet Hardcase. His old team was ravaged, and he blames himself. But to the world, he was the team's greatest hero. Too bad he doesn't feel that way... **$1.95**

The H.A.R.D. Corps #10
VALIANT Guest starring Turok, the team is overcome with...dinosaurs! **$2.25**

The Infinity Crusade #3
MARVEL Warlock reluctantly joins forces with Mephisto as the Goddess' converted heroes prepare for a strike against the unconverted! **$2.50**

Jurassic Park #1
TOPPS The film adaptation of Steven Spielberg's masterpiece comes to the comics, thanks to Walt Simonson, Gil Kane, and George Pérez. **$2.50**

Last Action Hero #1
TOPPS From the popular film comes Arnold Schwarzenegger and his new character, Jack Slater. In this issue, we meet young Danny as he is transported into the actual film as Jack's sidekick! **$2.95**

Magnus: Robot Fighter #28
VALIANT Magnus destroys North Am's weather control, hoping to halt the Malev expansion. It does, but now the weather's gone awry and all are at its mercy. **$2.25**

Marvel Swimsuit Special 1993
MARVEL Yowza! Words can't describe the artwork in this beauty. Artwork by Adam Hughes, Kevin Maguire, Joe Madureira, and other "babe masters." Need we say more? **$4.50**

The Maxx #4
IMAGE The conclusion! Is the Dreamland real or is it just that—dreamland? Pick it up and find out! **$1.95**

The New Titans #100
DC COMICS THE DARKENING: Conclusion. Raven "crashes" Nightwing's and Starfire's wedding in more ways than one! **$3.50**

Night Thrasher #1
MARVEL Night Thrasher must rescue his teammates from the deadly Poison Memories. As an additional plus, there's an all-new retelling of Night Thrasher's origin. **$2.95**

Phantom Force #3
IMAGE The storyline concludes as the team is captured by Darkfire and his mean band of Star Slavers. **$1.95**

Prime #1
MALIBU Meet the most powerful man in the Ultraverse—Prime. Idol of millions, man of the hour, and...a 13-year-old kid??? You have to read it to believe it. **$1.95**

Rai and the Future Force #13
VALIANT Rai's abilities as leader are tested, as a traitor might be amongst the ranks. Also, a bit about Spylocke is revealed. **$2.25**

Savage Dragon #1
IMAGE Introducing The Freak Force, as they join the Dragon on his campaign against crime! But why is the Dragon slowly becoming unglued? **$1.95**

Shadowhawk II #2
IMAGE Shadowhawk comes face to face with his copy-cat as the secret is let out of the bag—the identity of Shadowhawk is....well, you're gonna have to read it to believe it. **$1.95**

© Topps
Last Action Hero #1

© Marvel
Marvel Swimsuit Special 1993

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MORE PICKS

SHADOWMAN #17
VALIANT Guest starring Archer & Armstrong. Shadowman must save Nettie! **$2.50**

SHAMAN'S TEARS #2
IMAGE This issue features a special eight panel fold-out cover while, on the interior, you'll find out bits and pieces about Joshua Brand's past and why he's running from it. **$2.50**

SHOWCASE '93 #7
DC COMICS KNIGHTFALL Part 13. An exhausted Batman battles the last of the Arkham escapees: Two-Face! **$1.95**

SOLAR, MAN OF THE ATOM #25
VALIANT THE COMING OF THE DARQUE AGE Part 2. Solar fights alone against Dr. Eclipse. Can he last long enough for Geoff to come with reinforcements? **$2.25**

SPAWN #14
IMAGE The Violator returns! 'Nuff said! **$1.95**

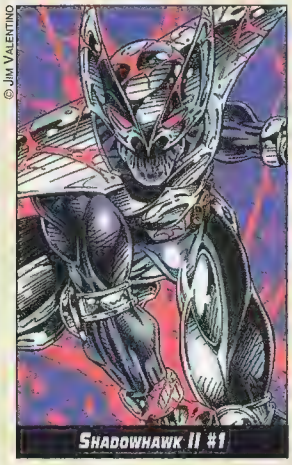
THE STRANGERS #1
MALIBU Fifty-nine people are changed when they get blasted by mysterious energy. Some die. Others band together to solve the secret of their plight. It all starts here. **$1.95**

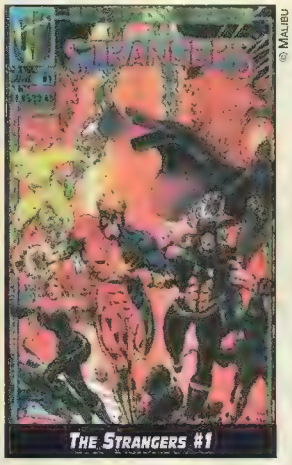
SUPREME #8
IMAGE Weakened by his battle with Khrome, Supreme prepares for his battle with Grizlok. **$1.95**

TRENCHER #2
IMAGE Trencher battles Cher Noble, the geriatric mutant Cyborg ex-Nazi assassin. Guest starring Supreme! **$1.95**

TUROK: DINOSAUR HUNTER #3
VALIANT Turok's first adventure comes to a startling conclusion! **$2.50**

UNCANNY X-MEN #303
MARVEL Death strikes the X-Men as the lethal battle with the Upstarts continues. Meanwhile, Forge must make a fateful decision. Find out what it is! **$1.25**


© JIM VALENTINO
SHADOWHAWK II #1


© MALIBU
THE STRANGERS #1

© MARVEL
NIGHT THRASHER #1

© ERIK LARSEN
SAVAGE DRAGON #1

UNION #1
IMAGE Union, a visitor from another planet with strong moral sensibilities, comes to Earth. Look out, Earth! **$1.95**

VENOM: FUNERAL PYRE #1
MARVEL Venom joins the Punisher as they confront a hi-tech San Francisco gang. Lots of violence for the criminally depraved. **$2.95**

VERTIGO JAM #1
DC/VERTIGO An all-new Vertigo anthology book, featuring short stories of your favorite Vertigo characters! Check it out. **$3.95**

WILDC.A.T.S SOURCEBOOK #1
IMAGE Learn everything you need to know about the team with this comprehensive guide to the characters, their powers, weapons, history, etc. **$2.50**

X-FACTOR #93
MARVEL The United States braces itself against a probable attack by Magneto by activating X-Factor as its first line of defense. Makes you feel bad for X-Factor, doesn't it? **$1.25**

X-FORCE #25
MARVEL FATAL ATTRACTION Part 2. Cable returns in this 48-page spectacular! The cover features a state-of-the-art Cable hologram. **$3.50**

X-MEN SURVIVAL GUIDE TO THE X-MANSION
MARVEL Presented like an actual guide that is used in the mansion, this book has prints and instructions for Cerebro, the Blackbird, the Danger Room, and more. **$6.95**

X-O MANOWAR #20
VALIANT OPERATION DEEP FREEZE Part 3. Aric destroys a secret American base in Antarctica. As he flees, he must ask a favor of an associate—Toyo Harada! **$2.25**

YOUNGBLOOD: STRIKE FILE #4
IMAGE Overtkill (last seen in Spawn) fights Bedrock, Diehard, and Shaft. Look out!! **$2.95**

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THIS MONTH'S NUMBER ONES!

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number one issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for June. Happy hunting!

Venom: Funeral Pyre #1
from Marvel Comics

Sabretooth #1
from Marvel Comics

Punisher War Zone Annual #1
from Marvel Comics

Deadpool #1
from Marvel Comics

PUNISHER, SABRETOOTH, VENOM, DEADPOOL © & ™ 1993, MARVEL COMICS

Alien Fire: Pass In Thunder #1		**Faction #1**		**Mr. T and the T-Force #1**		**Soul Searchers and Company #1**	
Kitchen Sink	$3.95	Destiny Publications	$2.50	Now	$1.95	Eclipse	$2.50
Arcadia—Week One: X		**Hardcase #1**		**New Tick #1**		**Spinelessman: $2099 #1**	
Dark Horse	$1.00	Malibu/Ultraverse	$1.95	New England Press	$3.25	Parody Press	$4.50
Batman/Grendel #1: Devils Riddle		**HARD Corpse #1**		**Night Thrasher #1**		**Strangers #1**	
DC Comics	$4.95	Parody Press	$2.50	Marvel	$2.95	Malibu/Ultraverse	$1.95
Bloodfire #1		**Jonah Hex: Two Gun Mojo #1**		**Ninja High School/Speed Racer #1**		**Tank Girl II #1**	
Lightning Comics	$3.50	DC Comics/Vertigo	$2.95	Eternity	$2.95	Dark Horse	$2.50
Catwoman #1		**Jurassic Park #1**		**Prime #1**		**Ultra Monthly #1**	
DC Comics	$1.95	Topps	$2.50	Malibu/Ultraverse	$1.95	Malibu/Ultraverse	Free
Darkforce #1		**Killpower: The Early Years #1**		**Punisher War Zone Annual #1**		**Union #1**	
Omega 7	$2.00	Marvel UK	$2.95	Marvel	$2.95	Image	$1.95
DC Universe: Trinity #1		**Last Action Hero #1**		**Quantum Leap Time & Space Special #1**		**Urban Legends #1**	
DC Comics	$2.95	Topps	$2.95	Innovation	$2.95	Dark Horse	$2.95
Deadpool #1		**Lost In Space: Arrival #1**		**Ragman: Cry Of the Dead**		**Venom: Funeral Pyre #1**	
Marvel	$2.50	Innovation	$2.95	DC Comics	$1.75	Marvel	$2.95
Deaths Head II/Die Cut #1		**Metamorpho #1**		**Sabretooth #1**		**Vertigo Jam #1**	
Marvel UK	$2.95	DC Comics	$1.50	Marvel	$2.95	DC/Vertigo	$3.95
Deaths Head II/Killpower: Battlelide II #1		**Meteor Man**		**Savage Dragon #1**		**WildC.A.T.s Sourcebook #1**	
Marvel UK	$2.95	Marvel	$1.25	Image	$1.95	Image	$2.50
Dooms IV #1		**Morbius Revisited #1**		**Secret Weapons #1**		**Zenith: Phase 1 Book One**	
Image	$2.50	Marvel	$1.95	Valiant	$2.25	Fleetway/Innovation	$1.95

image
TM
JEFFERY SCOTT
4-93
Alex Garner
FAIRCHILD™
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TOP 100 MAY - 1993

Here's the list for May... the countdown of the highest ordered titles as reported by Diamond Comic Distributors, Inc.

1 Spawn #13
2 WildC.A.T.s Trilogy #1
3 Shadowhawk II #1
4 X-O Manowar #0
5 Stormwatch #0
6 Deathblow #2
7 X-Factor #92
8 Youngblood: Strike File #3
9 Brigade #2
10 Superman #79
11 Superman: Man of Steel #23
12 Adventures of Superman #502
13 Shaman's Tears #1
14 Batman #497
15 Bloodstrike #2
16 Action Comics #689
17 The Maxx #3
18 Action Comics #688
19 Youngblood Yearbook #1
20 Turok: Dinosaur Hunter #2
21 Venom #6
22 X-Men #22
23 Phantom Force #2
24 Tribe #3
25 Uncanny X-Men #302
26 2099 Unlimited #1
27 Amazing Spider-Man #379
28 Supreme #7
29 1963 #2
30 Spider-Man #36
31 Trencher #1
32 Batman #496
33 Cable #3
34 Detective Comics #664
35 Web of Spider-Man #102
36 Detective Comics #663
37 X-Force #24
38 Spectacular Spider-Man #202
39 X-O Manowar #19
40 Superman: Man of Steel Annual #2
41 Spider-Man 2099 #9
42 Bloodshot #7
43 Infinity Crusade #2
44 Warlock Chronicles #1
45 Superman Annual #5
46 Rai & The Future Force #12
47 Wolverine #71
48 Magnus: Robot Fighter #27
49 Eternal Warrior #13
50 Harbinger #20
51 Solar #24
52 Shadowman #16
53 H.A.R.D.Corps #9
54 Archer & Armstrong #13
55 Lobo Annual #1
56 Ren & Stimpy #8
57 Shadow of the Bat Annual #2
58 Stupid #1
59 Cyberspace 3000 #1
60 Punisher 2099 #6
61 Doom 2099 #7
62 Thunderstrike #2
63 Spirits of Vengeance #11
64 Deathlok #25
65 Incredible Hulk #407
66 Ghost Rider #39
67 Sandman #51
68 New Titans Annual #9
69 Flash Annual #5
70 Legends of the Dark Knight #47
71 Lobo: Unamerican Gladiators #2
72 Secret City Saga #1
73 Silver Surfer #82
74 Street Fighter #1
75 Ravage 2099 #8
76 Spectre #8
77 Shadow of the Bat #14
78 Feud #1
79 Secret Defenders #5
80 Thor #464
81 Iron Man #294
82 Punisher: Origin of Micro Chip #1
83 Fantastic Four #378
84 X-Men Adventures #9
85 Excalibur #67
86 Darkhawk Annual #2
87 Satan's Six #2
88 Daredevil Annual #9
89 Warlock & The Infinity Watch #18
90 Punisher: War Zone #17
91 Namor Annual #3
92 Aliens: Colonial Marines #5
93 Spyke #1
94 Punisher #80
95 Aliens: Rogue #2
96 New Warriors #37
97 Chain Gang War #1
98 Midnight Sons Unlimited #2
99 Death's Head II #8
100 Morbius #11

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	1 (+1)	15 (+0)	45 (+3)
DC Comics	1 (-5)	11 (+0)	21 (+1)
Image	7 (+4)	16 (+3)	17 (+4)
Valiant	1 (+0)	8 (-3)	12 (+1)
Dark Horse	- (+0)	- (+0)	2 (-1)
Topps	- (+0)	- (+0)	2 (-3)
Malibu	- (+0)	- (+0)	1 (+1)

(+ or - indicates change from last month's listings)

TOP 10 MAY 1992

1 Spawn #1
2 X-Men #10
3 Shadow of the Bat #1 (Collector's Set)
4 Uncanny X-Men #290
5 Infinity War #2
6 X-Force #12
7 Spider-Man #24
8 Web of Spider-Man #90
9 Eclipso: The Darkness Within #1
10 Ghost Rider #27

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TOP 10 JUNE - 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics.

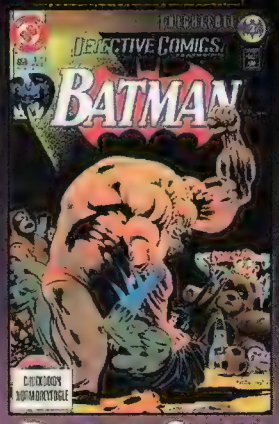
1

© DC Comics

Batman #492
Artist
Norm Breyfogle
Writer
Doug Moench

When *Magnus* #12 held the number one slot for four straight months, I knew that it couldn't last forever. I mean really, the book just kept climbing in price and would soon push itself to the point where it would no longer be affordable by the average collector. I figured "Hmmm, if any book can take its place, it's probably going to be another Valiant book, or one of them red-hot Image titles." Only seemed logical. They were tearing up the charts, but no, along comes DC Comics—and it not only drop-kicked Valiant out of the number one slot, but it kicked 'em out of the number two position, as well. So why *Batman* #492? Because of Knightfall, part one, the beginning of the rumored death of the Caped Crusader.

2

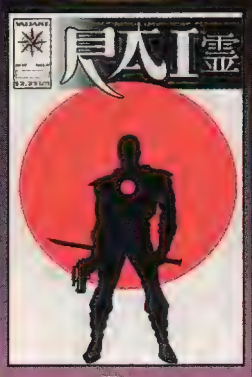


© DC Comics

Detective Comics #659
Artist
Norm Breyfogle
Writer
Chuck Dixon

You'd think people would learn their lesson when Supes bit the bullet back in *Superman* #75, but no, everybody is again scrambling to get all the books even closely related to this Knightfall thing. The way the story goes, so far, is that Bane, that nasty new Bat villain extraordinaire, stages a breakout of Arkham Asylum, releasing all of the Darknight Detective's most fearsome foes into the streets of Gotham City, thereby giving Batman and Robin one hell of a hard time. Running himself ragged, our buddy Batman has to develop a hi-tech Bat suit (see the cover to *Wizard* #24 for a sneak peek), and if the rumors hold true, the Bat dude will die at the climax of the story in the pages of *Batman* #500! Think of what this will do to poor Aunt Harriet...

3



© Voyager

Rai #0
Artist: David Lapham
Writer: Bob Layton

Hey, not only wasn't this book bumped out of position by a DC book, it actually rose a notch since last month's standings. Y'know, looking over the rest of this month's chart, *Rai* #0 is one of the only Valiant books on the entire top 10. Man, DC and Image really kicked butt this month. Anywho, this issue of *Rai* is still sizzlin' on the charts for a handful of reasons. Though it's awesome to read how X-O Manowar gets toasted by Harada, how Bloodshot gets creamed by Ax, and how that skunk, Harada, finally gets roasted by Sting, the coolest part is how Solar splits into two beings, one of which goes into a self-imposed exile and the other heads off to bump into Void, of WildC.A.T.s fame, causing the massive Deathmate crossover.

4

© Voyager

Bloodshot #6
Artist: Don Perlin
Writer: Kevin VanHook

Hey, it's the guy from the cover of *Rai* #0, and in color yet! Wow! If that wasn't enough (and it's not), this book has come down with Rumoritis. What is Rumoritis? You know what it is. *Uncanny X-Men* #201 had it, *X-Factor* #68 had it, and a couple of other "hot-for-awhile" books had it, too. That's when a book goes up in value, not because of some kind of solid event (like the death of Superma...oh wait, bad example. Umm, like the... Y'know, nothing really happens in comics, anymore). Where was I? Ah yes, the lame thing. This issue is rumored to be the first appearance of Ninjak, who, if the abundance of rumors are to be believed, will be receiving his own title by the end of '93/early '94.

5

© Todd McFarlane

Spawn #4
Artist: Todd McFarlane
Writer: Todd McFarlane

Spawn is the only Image book that, if you counted the number of issues, you could get a pretty good idea of when it started. Let's see, *Spawn* is up to #11, and issue one premiered...about a year ago. *Supreme* is up to issue #2 and it debuted...no, that doesn't seem quite right. Let's try *Cyberforce*. That's up to issue three, and...well, you get the picture. By sticking close to his shipping schedule, Todd has built a strong fan following that has made him respected, as well as popular. This issue is a little tougher to get than regular issues of *Spawn* because of the *Image* #0 coupon bound into the book, which, when redeemed with the other coupons, gets you a copy of *Image Comics* #0. Oooo...I get goose bumps thinking about it.

6

© Rob Liefeld

Youngblood #2
Artist: Rob Liefeld
Writer: Rob Liefeld

Remember back in the old days when Liefeld ruled the Top 10 with *New Mutants* #87, and later *Uncanny X-Men* #201 was king because it contained the first appearance (?) of the Cable Baby? Remember all that crazy hype based on a character Mr. Liefeld created? Another Liefeld book that is slowly climbing the charts is *Youngblood* #2, not because it sticks to any schedule (heaven forbid), but because of three things. One: it's a Liefeld. Two: it's the first appearance of Jim Valentino's Shadowhawk. Three: it's the first appearance of Prophet, the super-powered super soldier awakened from suspended animation (where have I heard this before?). With Prophet slated to receive his own title later this year, this book can only go up.

7

© DC Comics

Vengeance of Bane #1
Artist: Graham Nolan
Writer: Chuck Dixon

Boy, was this book under-ordered. When it appeared on the order forms, a lot of dealers looked at this and said "What is this junk?" and ordered only a handful, if at all. When the books finally hit the stands, only die-hard Bat fans picked it up, or those who find it irresistible to pick up every number one that sees print in our solar system. All in all, the book didn't do so great. Until now. With Bane kicking butt over in the Batman family of titles, and rumored to be the villain who finally kills Batman at the climax of Knightfall, his first appearance (and origin) in these pages has made this book shoot through the roof in popularity. Now, its low print run has made it a super-hot collectible, as well.

8

© DC Comics

Sword of Azrael #1
Artist: Joe Quesada
Writers: Dennis O'Neil

Though *Sword of Azrael* was ordered heavier than the *Vengeance of Bane*, it was still relatively under-ordered. With the awesome pencils of Joe "I have way too much work" Quesada making the characters leap off the pages, Azrael met with good fan response, but it was still low key. It featured the first appearance and origin of major Batman supporting cast member (and wearer of one of the coolest costumes in the DC Universe) Azrael, but it was still low key. Now that fans have been exposed to how kickbutt Azrael is in the pages of the Batman books, and how he is rumored to possibly pick up the mantle of Batman when the original Caped Crusader dies, the value and popularity of this book has been driven through the roof.

9

© Todd McFarlane

Spawn #5
Artist: Todd McFarlane
Writer: Todd McFarlane

That McFarlane boy is certainly keeping himself busy. After what some thought to be a risky move in dumping his high-profile job at Marvel as the writer and artist of *Spider-Man*, and helping form some creator-owned comic company, Mr. McFarlane has become one of the most powerful individuals in the comic industry. *Spawn* is consistently one of the best-selling titles on the market, and that's without the help of trading cards, foils, or whatever it is they're sticking to the fronts of covers these days. Mighty impressive. As for why this particular issue is in the Top 10 (it not having any coupons or nuthin'), it's because this book has become pretty scarce on the market, which does wonders for a book's popularity.

10

© Marvel

Amazing Spider-Man #300
Artist: Todd McFarlane
Writer: Dave Michelinie

Hey, Marvel made it back into the charts this month thanks to the help of a certain sloppy-mouthed extraterrestrial spider squisher that everybody loves (well, everybody but Erik Larsen). Though this isn't technically his first appearance (Venom made a semi-appearance back in Web of Spidey #18 and cameo shots in Amazing #298 and #299), this is the first full appearance of Mr. Eddie Brock. Other cool stuff in this comic smorgasbord of hotness: Venom's origin, the last time Spidey wears the black-and-white suit as his regular duds (good, hated 'em), and it's Spidey's silver anniversary issue! To top it off, it's also drawn by that McFarlane fellow, who we hear is getting quite popular with the kiddies these days. ☆

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Wizard Market Watch

Secondary Market Offers Good Bargains

by
William Christensen and Mark Seifert

The word for the market overview: Ouch!

Recent back issues from almost everybody are dead in the water. It appears the rapid expansion of previously-hot product into places like card shops and other outlets who were snoozing during the Valiant/Image explosion has let the air out of everybody's tires.

All is not doom and gloom for investors and collectors, however. Due to a monstrous amount of new product this summer, retailers will be forced to order conservatively, thereby creating the possibility for many overlooked items to do well on the secondary market.

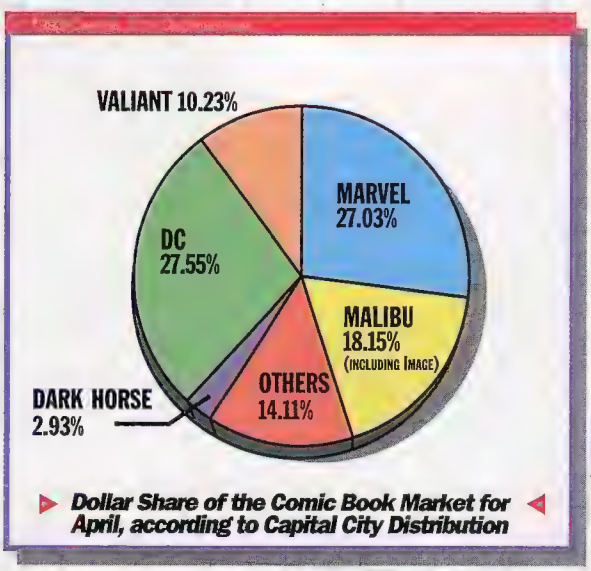
Valiant plans to continue to introduce important new characters without telling anyone where they'll appear. Speculation abounds as to the first appearance of some of these guys. We already know that Doctor Eclipse, the villain in *Secret Weapons*, first appears in Solar #14 and 15, and *Rai #0* features the first split Solar.

Watch out for *Bloodshot #6*, with the first Ninjak, and somewhere in the near future, the first Dr. Mirage in the pages of *Shadowman*. More recently, *Turok #1* enjoyed brisk sales in its first week of release.

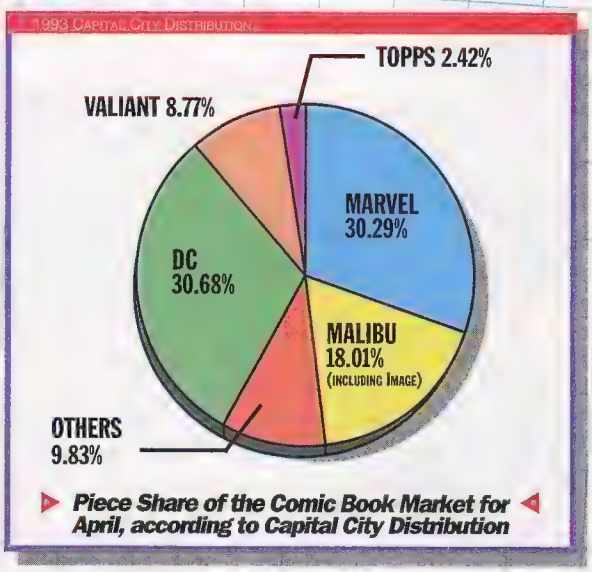
Dark Horse is releasing *Aliens vs. Predator II* soon, with scripts by Chris Claremont. This in combination with the $30 million *Aliens vs. Predator* movie that has translated into increased interest in the original *Aliens vs. Predator*, especially for the #0 issue, which seems to be the tough one to get.

This new project also brings us to the Cool Product of the Month: The premium edition of *Aliens vs. Predator II #1*. It will be signed and numbered by Claremont, and features a built-in sound chip that makes Alien and Predator noises when you open it up.

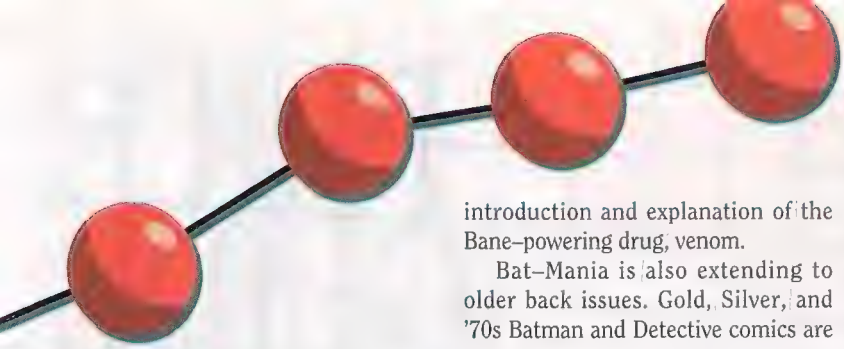
Lightning did not strike twice for **DC** with the return of Superman in *Adventures of Superman #500*. Sales have been solid, but nowhere near the volume in the first weekend that *Superman #75* had. Retailers are hoping that DC can make the save as the rest of the Reign of the Supermen saga is released. As a consolation prize, *Superman #75*, "The Death of Superman," and the funeral books are



Dollar Share of the Comic Book Market for April, according to Capital City Distribution



Piece Share of the Comic Book Market for April, according to Capital City Distribution



all slightly up in sales volume.

Speaking of Superman, other "S"–related back issues including Silver and other '70s books have gained new life, especially those featuring stories about Superman's supposed death, duplicate Supermen, and "wedding" issues. More recent Superman issues enjoying brisk sales include early appearances of the Krypton Man, the new Supergirl, and the new Luthor.

DC back–issue activity is definitely back to basics these days, as Batman is garnering his fair share of press. The current frenzy goes something like this: Batman gets his butt kicked and his back broken by Bane, but doesn't die. Azrael then steps in to save the day as...the new Batman. Azrael will be getting an awesome new Bat–suit, designed by Joe Quesada. As you'd expect, *Sword of Azrael* and other Azrael appearances like *Batman* #488 and *Batman* #489 are up for grabs, as are all the parts of the Knightfall storyline. *The Vengeance of Bane* special, featuring the bad–guy's origin and first appearance, is even tougher to get. In a related item, Legends of the Dark Knight #16–#20 are being scooped up as they feature the introduction and explanation of the Bane–powering drug, venom.

Bat–Mania is also extending to older back issues. Gold, Silver, and '70s Batman and Detective comics are once again drying up in stores everywhere. Silver DC collectors are currently passing up powerhouses like *Flash* and *Green Lantern* in favor of *Batman* and *Superman*. However, even the world's finest superheroes can't stop early *Showcase* and *Brave and Bold* issues from being the most solid investment in comics.

Even though recent **Marvels** don't sell well as back issues (except for *Ren & Stimpy*), Silver Marvel still rocks, especially in low grade. Early *Spider-Man* and the ever–elusive *Incredible Hulk #1* are flying out of stores. Recent books like *Wolverine #10* and Amazing Spidey #298 are back from the dead. Early Venoms like Spidey #300, #315–#317, and #344–#347 continue at a fast clip. Newcomer *Web of Spider-Man #18* has jumped on this bandwagon on the strength of David Michelinie's revelation right here in Wizard that the arm that was going to push Spidey onto the subway tracks was actually the character that would become Venom.

Miscellaneous independent back issues from the '80s continue to come into their own, due to the popularity of current hot series and creators. Books like *Cerebus #1* and *Comico Primer #2* (the first Grendel) continue to be impossible to get. Meanwhile, *Comico Primer #5* is climbing the charts because it's the first Sam Kieth work in comics, as well as the first Maxx (who's just a rabbit in this book. You collectors are really nuts!) *Megaton #3* has also become quite elusive. As Erik Larsen's Savage Dragon comes off a successful mini-series and launches a regular title, its first appearance may have some staying power as a back issue. Many speculators are hoping the same thing will happen when Continuity's new *Deathwatch 2000* line hits stores. It remains to be seen whether the new Continuity will be a success, but a Spawn crossover (in *Valeria The She–Bat #3*), featuring the work of comic gods Neal Adams and Todd McFarlane could raise the dead, so perhaps it can resurrect Continuity back issues as well. ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 10 minutes of your time), will receive a copy of the results, compiled in a participating-dealers ONLY newsletter, which you'll get faster and earlier than any other top-selling titles and back issues pricing info anywhere. We are also programming regional information. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1. **TODD McFARLANE**
SPAWN

PHOTO: AL ORTEGA

2. **JIM LEE**
WILDC.A.T.S, DEATHMATE

PHOTO: AL ORTEGA

3. **ROB LIEFELD**
YOUNGBLOOD STRIKE FILE, DEATHMATE

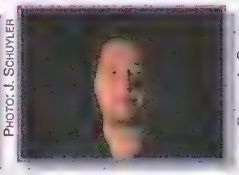


PHOTO: J. SCHUYLER

4. **JOE QUESADA**
X-FACTOR, CRUCIBLE

PHOTO: AL ORTEGA

5. **MARC SILVESTRI**
CYBERFORCE, DEATHMATE

6. **JAE LEE**
YOUNGBLOOD STRIKE FILE

7. **SAM KIETH**
THE MAXX

PHOTO: AL ORTEGA

8. **BART SEARS**
TUROK, UPCOMING: VIOLATOR

PHOTO: AL ORTEGA

9. **DALE KEOWN**
PITT

PHOTO: AL ORTEGA

10. **MARK BAGLEY**
AMAZING SPIDER-MAN, VENOM

JUNE 1 TO JULY 15

SHOWS & CONVENTIONS

Wizard is not responsible for false or lost show information.

ALABAMA

JUNE 5, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$1.50, 9am–4pm, 205–881–6222
JUNE 26, BIRMINGHAM, Legends Collector's Shows, Howard Johnson's, 1485 Montgomery Hwy., T:20 A:$1, 10am–4pm, 706–234–8210
JULY 10, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$1.50, 9am–4pm, 205–881–6222
JULY 10, HUNTSVILLE, Huntsville Hilton, T:20 A:$2, 10am–4pm, 706-234–8210

CALIFORNIA

JUNE 2, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JUNE 2, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JUNE 3, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm–9:30pm, 909–930–1424
JUNE 4, ANAHEIM, Ego Festivities' Collectibles Convention, Ramada Maingate, 1460 S. Harbor Blvd., T:45 A:$1.50, 5pm–10pm, 310–402-8988
JUNE 4-6, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham, Old H.S. Room #40–41, T:45 A:Free, 408–265–6844
JUNE 5, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JUNE 5, VISALIA, Preacher Roe's Comic & Card Show, Radisson Hotel, 300 S. Ct., T:40 A:$1, 10am–4pm, 209–733–8122
JUNE 5,6, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JUNE 5,6, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am–5pm, 909–930–1424
JUNE 6, BALDWIN/W.COVINA, Premiere Sports Show, Hilton Hotel, 14635 Balwin Park, Town Centre, T:75 A:$2, 10am–4pm, 909–625–5942
JUNE 6, SAN JOSE, Hot Shot Sports Cards & Comic Book Show, LeBaron Hotel, 1350 N. 1st St., T:35 A:$2, 9:30am–4:30pm, 510–682–0517
JUNE 6, STOCKTON, Baseball Card & Comic Book Show, Stockton Inn, Joaquin Room, Hwy. 99 & Waterloo Rd., T:36 A:$2, 209–948–0976
JUNE 9, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JUNE 9, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JUNE 10, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm–9:30pm, 909–930–1424
JUNE 11-13, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham, Old H.S. Room #40–41, T:45 A:Free, 408–265–6844
JUNE 12, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JUNE 12, GLENDALE, DMD Comic & Card Show, Holiday/Days Inn, 600 North Pacific Ave., T:50 A:$1, 10am–5pm, 805–723–6892
JUNE 12,13, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am–5pm, 909–930–1424
JUNE 12,13, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JUNE 13, CONCORD, Hot Shot Sports Cards & Comic Book Show, Sheraton, 45 John Glenn Dr., T:33 A:$2, 9:30am–4:30pm, 510–682–0517
JUNE 13, SAN JOSE, The Arena Showcase, 841 The Alameda, T:35 A:$2, 10am–4pm, 408–268–4680
JUNE 13, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center, 1895 Camino Del Rio S., A:$2.50, 619–222–3302
JUNE 16, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JUNE 16, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JUNE 17, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm–9:30pm, 909–930–1424
JUNE 18-20, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham, Old H.S. Room #40–41, T:45 A:Free, 408–265–6844
JUNE 18-20, YUBA CITY, Sports Card & Comic Ball At The Mall, Yuba City Mall, Colusa Ave., T:65 A:Free, Mall hours, 510–228–2705
JUNE 19, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JUNE 19,20, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am–5pm, 909–930–1424
JUNE 19,20, LAKEWOOD, 1993 Premiere Sports Tour, Lakewood Center Mall, 200 Lakewood Center, T:150 A:Free, 10am–6pm & 11am–6pm, 909–625–5942
JUNE 19,20, FRESNO, Uncle Sams United Card Dealers, Manchester Ctr. Mall, Shields & Blackstone Aves., T:60 A:Free, 10am–5pm, 11am–5pm, 209–226–2335
JUNE 19,20, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JUNE 20, BUENA PARK, Comic & Collectibles Show, Sequoia Athletic Club, 7530 Orangethorpe Ave., T:70 A:$5, 10am–5pm, 714–647–7225
JUNE 20, SACRAMENTO, Hot Shot Sports Cards & Comic Book Show, Hilton, 2200 Harvard St., T:35 A:$2, 9:30am–4:30pm, 510–682–0517
JUNE 23, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JUNE 23, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JUNE 24, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm–9:30pm, 909–930–1424
JUNE 25-27, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham, Old H.S. Room #40–41, T:45 A:Free, 408–265–6844
JUNE 26, EL CAJON, East County Comic Show, 695 Ballantyne Ave., T:45 A:$1.50, 10am–3pm, 619–443–8552
JUNE 26, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JUNE 26, ANTIOCH, Comic & Sports Card Show, Contra Costa County Fairgrounds, 10th St., T:26 A:$3, 10am–6pm, 510–778–3826
JUNE 26,27, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am–5pm, 909–930–1424
JUNE 26,27, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JUNE 27, CARSON, Comic Book & Collectible Show, Carson Community Center, 801 E. Carson St., T:55+ A:$3, 10am–4pm, 818–917–6728
JUNE 27, EL SOBRANTE, Sport Card & Comic Convention, Elks Hall, 3131 San Pablo Dam Rd., 9am–4pm, 510–724–2088
JUNE 27, GLENDALE, Comic, Card & Collectible Convention, Civic Center, 1401 N. Verdugo Rd., T:60 A:$2.50, 10am–4pm, 818–842–1861
JUNE 27, MODESTO, Baseball Card & Comic Show, Palm Plaza, McHenry Village, 1700 McHenry Ave., T:24 A:$2, 10am–4pm, 209–948–0976
JUNE 27, NEWPORT, Hot Shot Sports Cards & Comic Book Show, Hilton, 39900 Balentine Dr., T:25 A:$2, 9:30am–4:30pm, 510–682–0517
JUNE 27, SAN MATEO, Bay Area Comics Convention, San Mateo County Fairgrounds, Delaware at 25th Near Hwy 92/US 101 Jct., 510–222–8663
JUNE 30, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JUNE 30, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JULY 1, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 5pm–9:30pm, 909–930–1424
JULY 3, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JULY 3,4, ONTARIO, Sportscard Emporium, 1909 Vineyard Ave., T:50 A:Free, 10am–5pm, 909–930–1424
JULY 3,4, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JULY 7, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JULY 7, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492
JULY 9-11, GLENDALE, Starcom 93, Glendale Civic Auditorium, 1401 N. Verdugo, T:115 A:$5, 12 noon–8pm, 10am–6pm, 10am–5pm, 310–804–8771
JULY 10, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am–5pm, 714–594–7492
JULY 10,11, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am–6pm, 909–780–4555
JULY 11, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am–5pm, 909–625–5942
JULY 11, SAN JOSE, Bay Area Comics Convention, LeBaron Hotel, 1350 N. 1st St., 510–222–8663
JULY 14, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm–10pm, 909–780–4555
JULY 14, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm–9:30pm, 714–594–7492

CANADA

JUNE 5,6, TORONTO, Canadian Spring Comic Expo `93, Toronto International Centre, 6900 Airport Rd., T/B:175 A:$6, 416–244–5156
JUNE 19, EDMONTON, Summer Comic Extravaganza, Palace Inn, 4235 Calgary Tr. N., T:50 A:$2.50, 10am–4pm, 403–263–3223
JUNE 20, CALGARY, Summer Comic Extravaganza, Highlander Inn, 1818 16th Ave. NW, T:50 A:$2.50, 10am–4pm, 403–263–3223

COLORADO

JUNE 6, DENVER, Great Eastern Convention, Holiday Inn, I–70 at Chambers Rd., A:$3, 10am–4pm, 908–788–6845

CONNECTICUT

JUNE 12, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am–3pm, 203–723–9289
JUNE 12,13, HARTFORD, Comic Book & Card Show, Hartford Civic Center, T:115 A:$3, 10am–4pm, 201–488–6293
JUNE 13, WINDSOR LOCKS, Comic Book Convention, Holiday Inn, 16 Alla Grasso Tpke, T:25 A:$1, 10am–4pm, 203–242–1189
JUNE 13, MILFORD, Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am–3:30pm, 203–874–3545
JUNE 13, DANBURY, Card & Comic Book Show, Danbury Hilton Towers, 18 Old Ridgebury Rd, T:57 A:$2, 10am–4pm, 203–746–7531
JUNE 19, NEW HAVEN, Great Eastern Convention, Park Plaza Hotel, 155 Temple St., A:$3, 10am–4pm, 908–788–6845
JUNE 27, DANBURY, Sportscard & Comic Book Show, Ethan Allen Inn, Lake Ave., T:52 A:$2, 10am–4pm, 203–746–7531
JUNE 27, WALLINGFORD, Baseball Card, Comic Book & Coin Mania, Stillwood Inn, 1074 S. Colony Rd., T:58 A:99¢, 203–874–3545

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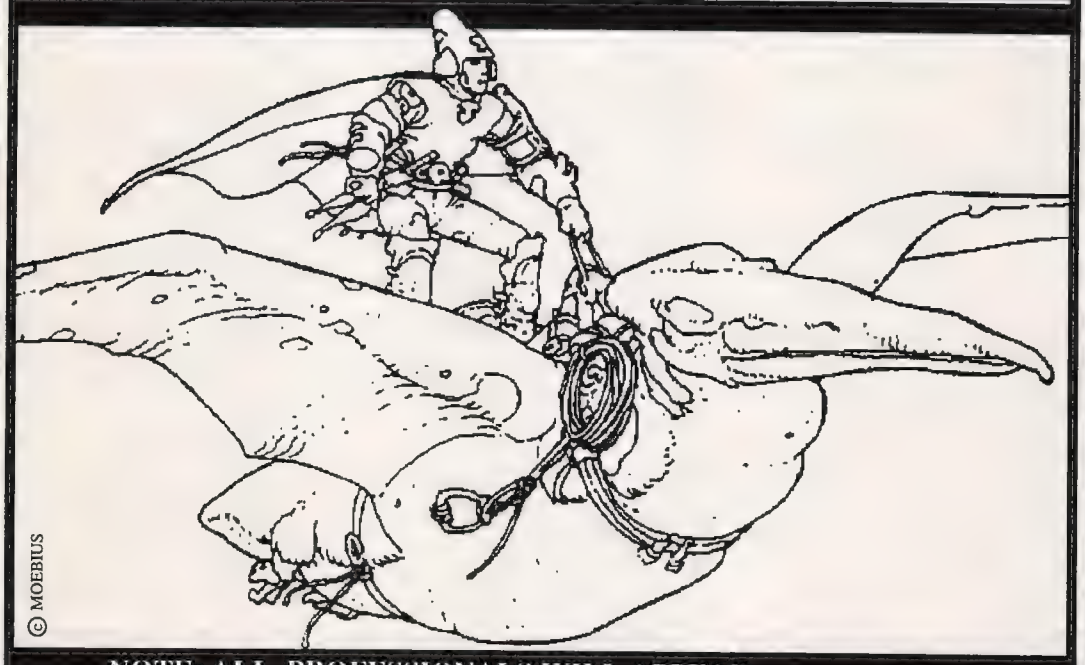

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SHOWS & CONVENTIONS

JULY 10, NAUGATUCK, Card & Comic Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am–3pm, 203–723–9289
JULY 11, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am–4pm, 203–746–7531
JULY 11, WINDSOR LOCKS, Comic Book Convention, Holiday Inn, 16 Ella Grasso Tpke., T:25 A:$1, 10am–4pm, 203–242–1189
JULY 11, MILFORD, Comic Book, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am–3:30pm, 203–874–3545

DELAWARE

JUNE 6, WILMINGTON, Serendipity, Ramada Inn, 1110 Balt Pike, A:$3, 11am–4:30pm, 410–298–6685

FLORIDA

JUNE 1,2, PALM BEACH, Monthly Comic & Sportscard Convention, Palm Beach Mall, T:60 A:Free, 10am–9pm, 12–5pm, 407–287–8292
JUNE 5,6, HALLENDALE, Diplomat Mall, Hallendale Beach Rd., T:30-40 A:Free, 9am–5pm, 800–758–7976
JUNE 6, JACKSONVILLE, Jacksonville Comicquest Show, Holiday Inn, Orange Park, 150 Park Ave., A:$2, 10am–4pm, 215–433–5223
JUNE 13, NAPLES, Barron Collier High School, Cougar Dr., T:35 A:Free, 9am–5pm, 813–772–0254
JUNE 13, MIAMI, Great Eastern Show, Crown Sterling Suites, Miami Int'l Airport, N.W.S. River Dr., A:$3, 11am–5pm, 908–788–6845
JUNE 13, SARASOTA, Sarasota–Manatee Fantasy Fair, Holiday Inn Airport, 7150 N. Tamiami Trail, T:45 A:$3, 10am–5pm, 813–758–3684
JUNE 26, STUART, Dan's Comic Books, Howard Johnson's, 950 S. Federal Hwy., T:20 A:Free, 9am–4pm, 407–336–2790
JUNE 26,27, NORTH MIAMI, Skylake Mall, Miami Gardens Dr. at 19th Ave., T:30–40 A:Free, 9am–5pm, 800–758–7976
JUNE 26,27, SARASOTA, Gulf Gate Mall, 600 Gulf Gate Mall, T:75+ A:Free, 10am–9pm, 11am–5pm, 813–574–7731

GEORGIA

JUNE 4-6, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557
JUNE 5,6, GAINESVILLE, Collector's Show, Lakeshore Mall, Washington St., T:30 A:Free, Sat 10am–9pm, Sun 12noon–6pm, 706–234–8210
JUNE 5, SAVANNAH, Savannah Comicquest Show, Quality Inn, 231 W. Boundary St., A:$2, 10am–4pm, 215–433–5223
JUNE 6, ATLANTA, Great Eastern Conventions, Castelgate Hotel, I-75 & Howell Mill Rd., A:$3.25, 10am–4pm, 908–788–6845
JUNE 11-13, LILBURN PT Shows Inc., 4230 Hwy 29, T:20 A:$1 Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557
JUNE 12,13, ATLANTA, Collector's Show, Market Square Mall, 2050 Lawrenceville Hwy., T:40, Sat 10am–9pm, Sun 12–6pm, 706–234–8210
JUNE 18-20, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557
JUNE 25-27, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557
JULY 2-4, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557
JULY 9-11, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm–9pm, Sat 10am–7pm, Sun 11am–6pm, 404–923–5557

HAWAII

JUNE 12, HONOLULU, Comics Only, Ala Moana Hotel–Carnation Room, 410 Atkinson Blvd., T:13 A:$1.25, 8:30am–3:15pm, 808–543–0431

ILLINOIS

JUNE 5,6, JOLIET, Jefferson Square Mall, 2450 W. Jefferson, T:50 A:Free, Mall hours, 312–666–9500
JUNE 6, SKOKIE, Slapshot Promotions Cards & Comics, Holiday Inn N. Shore, 5300 W. Touhy Ave., T:50 A:$1, 10am–3pm, 708–518–8177
JUNE 6, ROSEMONT, Clarion Hotel, 6810 N. Mannheim Rd., T:40, 10am–4pm, 312–666–9500
JUNE 6, CRYSTAL LAKE, Sportscard & Comic Book Show, Holiday Inn, Rt. 31 & 3 Oaks Dr., T:100 A:$2, 10am–3pm, 708–567–9543
JUNE 12,13, OAK LAWN, Oak Lawn Pavilion, 9401 S. Oak Park Ave., T:150 A:$1, Sat 10am–5pm, Sun 10am–4pm, 312–666–9500
JUNE 13, CRYSTAL LAKE, Sportscard & Comic Book Show, Holiday Inn, Rt. 31 & 3 Oaks Dr., T:100 A:$2, 10am–3pm, 708–567–9543
JUNE 13, BLOOMINGDALE, Silver Reef Comic Show, Indian Lakes C.C 250 West Schick Rd., T:120 A:$1, 9:30am–4pm, 708–351–1799
JUNE 13, SKOKIE, Slapshot Promotions, Hilton N. Shore, 9599 Skokie Blvd., T:50 A:$1, 10am–3pm, 708–679–7816
JUNE 18-20, DEERFIELD, Deerbrook Mall, Waukegan Rd., & Lake Cook Rd., T:50 A:Free, Mall hours, 312–666–9500
JUNE 19, SCHAUMBURG, Slapshot Promotions, Hyatt Regency-Woodfield, 1800 S. Golf Rd., T:57 A:$1, 10am–3pm, 708–679–7816
JUNE 20, CHICAGO, Ford City Holiday Inn, 7353 S. Cicero Ave., T:53, 10am–4pm, 312–666–9500
JUNE 20, CRYSTAL LAKE, Sportscard & Comic Book Show, Holiday Inn, Rt. 31 & 3 Oaks Dr., T:100 A:$2, 10am–3pm, 708–567–9543
JUNE 26,27, WHEATON, Dupage County Fairgrounds, Roosevelt Rd. & County Farm Rd., T:150 A:$1, 10am–4pm, 312–666–9500
JUNE 26,27, HOMEWOOD, Washington Square Mall, T:50 A:Free, Mall hours, 312–666–9500
JUNE 27, CRYSTAL LAKE, Sportscard & Comic Book Show, Holiday Inn, Rt. 31 & 3 Oaks Dr., T:100 A:$2, 10am–3pm, 708–567–9543
JUNE 27, AURORA, R+C Sportscard & Comic Book Show, 2450 N. Farnsworth Ave., T:25 A:$1, 10am–3pm, 708–553–1374

INDIANA

JUNE 13, FORT WAYNE, Premier Card, Comic & Racing Show, Ramada Inn, I–69 Exit 105A, T:50 A:Free, 10am–4pm, 219–824–4238
JUNE 19, HAMMOND, Calumet Region Card & Comic Show, F.O.P. Lodge #51, 7527 Kennedy Ave., T:30 A:$1, 219–865–1563
JULY 11, FORT WAYNE, Premier Card, Comic & Racing Show, Ramada Inn, I–69 Exit 105A, T:50 A:Free, 10am–4pm, 219–824–4238

IOWA

JUNE 5,6, DES MOINES, Cards & Comic Show, Village Square Mall, 5800 Merle Hay Rd, A:Free, Mall hours, 515–673–4087
JUNE 12,13, IOWA CITY, Cards & Comic Show, Sycamore Mall, Hwy 6 & 1st Ave., A:Free, Mall hours, 515–673–4087
JUNE 13, KEOKUK, Card & Comic Book Show, Keokuk Labor Temple, 301 Blondeau, T:30 A:50¢ (under 13 free), 319–524–6783
JUNE 19,20, OSKALOOSA, Cards & Comic Show, Penn Central Mall, A:Free, Mall hours, 515–673–4087
JUNE 26,27, KEOKUK, Cards & Comics Show, Keosippi Mall, 310 Main St., A:Free, Mall hours, 515–673–4087

LOUISIANA

JUNE 5, KENNER, Family Baseball Card & Comic Show, Radisson Hotel, 2150 Veterans Blvd., T:32 A:Free, 10am–5pm, 504–469–5985
JUNE 6, LAFAYETTE, Baseball Card & Comic Book Show, Holiday Inn N., 2716 Northeast Evangeline Thwy, T:18 A:$1, 504–344–8655
JULY 11, BATON ROUGE, Card & Comic Show, Holiday Inn S., I–12 & Airline Hwy., T:53 A:$1, 10am–5pm, 504–654–6228

MARYLAND

JUNE 20, BALTIMORE, Serendipity Comic Book Show, Quality Inn-Towson, A:$3, 11am–4:30pm, 410–398–6685

MASSACHUSETTS

JUNE 3-6, CANTON, Canton Village Mall, 95 Washington St., A:Free, 617–289–8662
JUNE 6, DEDHAM, Front Row Sportscard & Comic Spectacular, Dedham Hilton, T:60 A:$3, 9am–4pm, 617–326–8485
JUNE 10-13, CHICOPEE, Fairfield Mall, A:Free, 617–289–8662
JUNE 13, DARTMOUTH, Dutch's Card & Comic Show, Old Town Hall, 239 Russell Mill Rd., T:35 A:$1, 10am–4pm, 508–997–2153
JUNE 17-20, WATERTOWN, Comic Book & Card Show, Watertown Mall, 550 Arsenal St., A:Free, 617–289–8662
JUNE 20, BOSTON, Great Eastern Convention, Howard Johnson, 57 Park Plaza Hotel, 200 Stuart St., A:$3, 10am–5pm, 908–788–6845
JUNE 20, PITTSFIELD, MRC Comic Card Conn, ITAM Lodge, 93 Waubeek Rd., A:$3, 10am–4pm, 518–283–5306
JUNE 24-27, CHELSEA, Comic & Card Show, Mystic Mall, Rt. 1 Carter St. & Rt 16 Eurett Ave., A:Free, Mall hours, 617–289–8662
JUNE 27, SPRINGFIELD, Great Eastern Convention, Holiday Inn, 304 Rt. 22 W., A:$2, 10am–4pm, 908–788–6845
JULY 15, WALPOLE, Comic & Card Show, Walpole Mall, Jct. Rt. 1 & 27, A:Free, Mall hours, 617–289–8662

MICHIGAN

JUNE 6, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 A:Free, 10am–4pm, 313–468–0954
JUNE 13, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 A:Free, 10am–4pm, 313–468–0954
JUNE 19, MIDLAND, Comic, Sports Card, Coin & Stamp Show, Ramada Inn, 1815 S. Saginaw Rd., T:20 A:Free, 10am–5pm, 517–631–4976
JUNE 20, MIDLAND, Comic, Sports Card, & Stamp Show, Sheraton Inn, I–675 & Tittibawasee Rd., T:20 A:Free, 10am–3pm, 517–631–4976
JUNE 20, ANN ARBOR, Ann Arbor Comicquest Show, Holiday Inn, 2900 Jackson Rd., A:$2, 10am–4pm, 215–433–5223
JUNE 27, LIVONIA, X–Trava Con Comic Show, Knights of Columbus Hall, 19801 Farmington Rd., A:$1.50, 10am–4pm, 313–350–2633

MINNESOTA

JUNE 6, BRAINERD, Baseball Cards & Comic Book Show, Holiday Inn, Hwy 371 South, T:25, 9am–4:30pm, Kevin Bergson, 701–235–2562
JUNE 19, MINNEAPOLIS, Great Eastern Convention, Marriott Bloomington, I–494 at Cedar Ave., A:$3, 10am–4pm, 908–788–6845
JUNE 19,20, DULUTH, Lantern Comic Book Show, Radisson Inn, 505 W. Superior St, T:42, 9am–5pm, 10am–4:30pm, 701–235–2562

MISSOURI

JUNE 6, JEFFERSON CITY, Sports Collectors & Comic Book Show, Ramada Inn, 1510 Jefferson St., T:40 A:.25, 9am–5pm, 314–295–6395
JUNE 13, ST. LOUIS, Great Eastern Convention, Holiday Inn, Lindbergh Exit off I–70, A:$3.25, 10am–4pm, 908–788–6845
JULY 11, JEFFERSON CITY, Sports Collectors & Comic Book Show, Ramada Inn, 1510 Jefferson St., T:40 A:.25, 9am–5pm, 314–295–6395

NEBRASKA

JUNE 13, LINCOLN, Premiere Collectibles, Holiday Inn NE, 5250 Cornhusker Hwy., T:20 A:Free, 10am–4pm, 402–269–3027
JULY 11, LINCOLN, Premiere Collectibles, Holiday Inn NE, 5250 Cornhusker Hwy., T:20 A:Free, 10am–4pm, 402–269–3027

NEVADA

JUNE 26,27, LAS VEGAS, Vegascon III Comic Show, Sahara Hotel, T:40 A:$5, 702–737–8090

NEW HAMPSHIRE

JUNE 6, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am–3pm, 603–425–2558
JUNE 20, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., T:40 A:$1, 9am–3pm, 603–425–2558
JULY 4, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am–3pm, 603–425–2558
JULY 8-11, ROCHESTER, Bill's Card Stop Show, Lilac Mall, Jct. Spaulding Tpke., A:Free, Mall hours, 617–289–8662

NEW JERSEY

JUNE 1, HAZLET, Comic & Non–sport Show, Shore Point Inn, Rt. 35S. GSPwy Exit 117, T:20 A:$1, 5pm–9:30pm, 908–583–7915
JUNE 1, MONTVALE, Montvale Collectible Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:33 A:$2, 9:30am–4pm, 201–342–8980
JUNE 2, EATONTOWN, Sportscard & Comic Book Show, Hannah's, 1 1/2 miles N. of Monmouth Mall, T:25 A:$1, 5pm–9:30pm, 908–972–8244
JUNE 3, TOMS RIVER, Monthly Thursday Night Comic & Sports Card Show, Quality Inn, Rt. 37 W, T:25 A:$1, 5pm–9:30pm, 908–583–7915
JUNE 3, WOODBRIDGE, 1st Thursday Comic & Card Show, The Forge Inn, T:30, 5pm–10pm, 908–422–9365 or 908–390–8037
JUNE 4, EDISON, Comic & Card Show, Ramada Inn, Raritan Center, Woodbridge Ave., T:25 A:$1.50, 5pm–9:30pm, 908–422–8365
JUNE 4, EDISON, Sports Card & Comic Book Show, Ramada Inn, 3050 Woodbridge Ave., T:25 A:$1.50, 5pm–9:30pm, 609–655–7668
JUNE 5, HILLSBOROUGH, World of Cards & Comics

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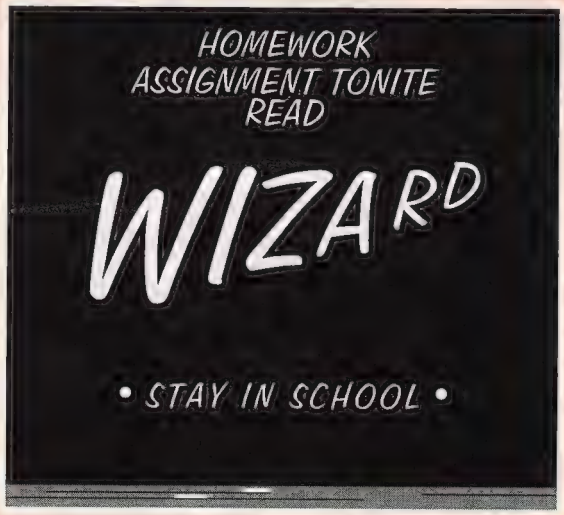

WIZARD MAGAZINE

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

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You won the Wizard Scavenger Hunt! We sent you the prize! The postman returned it 'cause you weren't there!! On this list we have your name—write us back with your old and new address PRINTED LEGIBLY and, hey, we'll straighten this whole mess out.

Shawn Bell
Aaryn Jones
Adam Kothencz
Daniel Krupp
Scott Mayle
Tom Patton
Randall Snyder
Kevin Waite

SHOWS & CONVENTIONS

Conventions, Hillsborough Fire Co. #2, T:50 A:$1.50, 10am–4pm, 908–968–3886
JUNE 5, NEW BRUNSWICK, Collector's Showcase, U.S. 1 Flea Market, U.S. Rt. 1 S., T:52 A:Free, 10am–6pm, 908–238–4231
JUNE 5, TINTON FALLS/EATONTOWN, Comics & Card Convention, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am–4:30pm, 908–269–9486
JUNE 6, TOMS RIVER, Collector's Showcase, Elks Post #1875, Washington & Clifton Aves., T:50 A:$2, 9:30am–3:30pm, 908–291–1632
JUNE 6, PT. PLEASANT, Dave's Dugout Promotions, Ocean Fire Co. #1, Arnold Ave., T:25 A:Free, 10am–4pm, 908–892–5675
JUNE 6, TOMS RIVER, Comic Book Show, Elks Post #1875, Washington Clifton Ave., T:50 A:$2, 9:30am–3:30pm, 908–291–1632
JUNE 6, WAYNE, Wayne Collectibles Show, Co. #1 Firemans Hall, Parish Dr., T:50 A:Free, 9am–4pm, 201–696–6217
JUNE 7, EDISON, Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:22 A:$1, 5pm–9:30pm, 609–655–7668
JUNE 8, SOMERSET, Spectacular Comic & Card Show, Quality Inn, Easton Ave., T:30 A:Free, 5pm–10pm, 908–422–9365
JUNE 10, WOODBRIDGE, Monthly Sports Card & Comic Book Show, Budget Motor Lodge, Rt. 9 N., T:25 A:$1, 5pm–9:30pm, 908–583–7915
JUNE 12, PARAMUS, Paramus Collectible Card & Comic Show, Radisson Inn, 601 from Rd., T:35 A:$2, 10am–4:30pm, 201–342–8980
JUNE 12,13, MT. HOLLY, Sports Card & Comic Book Show, Mt. Holly National Guard Armory, U.S. Rt. 38, T:86 A:Free, 215–355–3926
JUNE 13, WESTFIELD, Spectacular Card & Comics Show, Temple Emanu-El, 756 E. Broad St., T:50 A:$2, 10am–4pm, 908–925–8220
JUNE 13, ROBBINSVILLE, Comic & Card Show, Washington Twp. Volunteer Fire Dept., Rt 130, A:$2, 9:30am–3:30pm, 609–448–7585
JUNE 13, CLARK, Clark Classic Comic & Card Show, Ramada Inn, Exit 135 off Pkwy., T:30 A:$2, 10am–4pm, 908–422–9365
JUNE 15, ISELIN, Sports Card & Comic Book Convention, Woodbridge Sheraton Hotel, 515 Rt. 1S, T:30 A:$1, 5pm–9:30pm, 908–548–4977
JUNE 15, MT. LAUREL, Monthly Sports Card & Comic Book Show, Budget Motor Lodge, Rt. 73 W., T:25 A:$1, 5pm–9:30pm, 908–583–7915
JUNE 17, EAST BRUNSWICK, Monthly Sports Card Show, Midstate Bowl, Rt. 18 N., T:20 A:$1, 5pm–9:30pm, 908–583–7915
JUNE 17, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 5pm–10pm, 201–696–6217
JUNE 19, EDISON, Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1, 9:30am–4:30pm, 609–655–7668
JUNE 19,20, CAPE MAY, Bensalem Sports Card & Comic Book Show, Cape May Boardwalk, T:50–60 A:Free, 10am–5pm, 215–677–5217
JUNE 19,20, OCEAN, Collector's Showcase, Seaview Square Mall, Rt 35 S., T:75 A:Free, Sat 10am–9pm, Sun 12noon–9pm, 908–291–1632
JUNE 20, BORDENTOWN, Four Color Comic Art Convention, Days Inn-Bordentown, Rt 206 N., T:30 A:$3, 10am–4pm, 908–828–5955
JUNE 20, CARTERET, Father's Day Special Comic & Card Show, Holiday Inn, Exit 12 off Tpke., T:60 A:$2, 10am–4pm, 908–422–9365
JUNE 20, EAST BRUNSWICK, Dad's Day Card & Comic Book Show, Sheraton Inn, 195 Rt. 18 S., T:42 A:$2, 9:30am–3:30pm, 908–525-8089
JUNE 20, WAYNE, Great Eastern Convention, Ramada Inn, Rt. 46W, A:$2, 10am–4pm, 908–788–6845
JUNE 22, TINTON FALLS, Sports Card & Memorabilia Show, Holiday Inn, Hope Rd., A:Free, 6:15pm–9:30pm, 908–972–8244
JUNE 26, BAYVILLE, Fund Raiser Sports Card & Comic Show, 1st Aid Squad Building, Rt 9. & Station Rd., 10am–4pm, 908–269–3123
JUNE 26, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:50 A:Free, 9am–4pm, 201–696–6217
JUNE 27, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908–269–9486
JUNE 27, MONTVALE, Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:45 A:$2, 9:30am–4pm, 201–342–8980
JUNE 27, LINDEN, Card & Comics Show, Cong. Anshe Chesed, Corner St. George Ave. & Orchard Terr., T:40 A:$2, 10am–4:30pm, 908–486–8616
JUNE 30, HAZLET, Wednesday Night Collectibles Showcase Special, Ramada Inn, Rt. 35, T:50 A:$2, 5pm–9:30pm, 908–291–1632
JUNE 30, NORTH BRUNSWICK, Bowling Bonanza Comic & Card Show, Carolier Lanes, T:25 A:$1, 5pm–9:30pm, 908–422–9365
JULY 4, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 9am–4pm, 201–696–6217
JULY 5, EDISON, Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 10am–6pm, 609–655–7668
JULY 7, EATONTOWN, Sportscard & Comic Book Show, Hannah's, 1 1/2 miles N. of Monmouth Mall, T:25 A:$1, 5pm–9:30pm, 908–972–8244
JULY 10, CLARK, Clark Classic Comic & Card Show, Ramada Inn, Exit 135 off Pkwy, T:30 A:$2, 10am–4pm, 908–422–9365
JULY 10, PARAMUS, Paramus Collectible Card & Comic Show, Radisson Inn, 601 from Rd., T:35 A:$2, 10am–4:30pm, 201–342–8980
JULY 10, UNION, Collectors Showcase, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am–3:30pm, 908–874–4837
JULY 10,11, S. PLAINFIELD, Cards & Comics, Middlesex Mall, Hadley & Shelton Rd., T:80 A:Free, Sat 10am–9:30pm, Sun 11am–5pm, 908–968–3886
JULY 11, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908–269–9486
JULY 15, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 5pm–10pm, 201–696–6217

NEW YORK

JUNE 4, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm–10pm, 718–251–2075
JUNE 5, FLORAL PARK, Comic Book & Sports Card Show, Masonic Temple, Tulip Ave., T:20 A:$1, 10am–4pm, 516–795–4628
JUNE 5, QUEENS, Howard Beach Saturday Show, St. Helen's School, 8309 157th Ave., T:50 A:Free, 10am–5pm, 718–251–2075
JUNE 5,6, STATEN ISLAND, Comic Book Show, The Francis School, 4240 Amboy Rd., T:35–40 A:$1, 9am–4pm, 718–967–9172
JUNE 6, BELLMORE, Comic Book & Sports Card Show, East Bay Temple, 2569 Merrick Rd., T:28 A:$1, 10am–4pm, 516–795–4628
JUNE 6, BROOKLYN, Comic Book & Card Show, St. Finbars Auditorium, Bath Ave. & Bay 20th St., A:$1, 10am–5pm, 718–698–7140
JUNE 6, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am–5pm, 718–251–2075
JUNE 6, BROOKLYN, IRS Promotions, St. Finbars Church, 1825 Bath Ave., T:100 A:$2, 10am–6pm, 718–438–6576
JUNE 6, SARASOTA SPRINGS, Comic Book Show, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1pm-5pm, 518-584-1429
JUNE 9, AMITYVILLE, Prime Time Card & Comic Show, V.F.W. Hall, Rt. 110, T:10–15 A:Free, 6:30pm–10:30pm, 516–666–7102
JUNE 10, DEER PARK, Comic & All Sports Show, Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6pm–10pm, 516–289–7398
JUNE 11-13, MANHATTAN, Great Eastern Convention, Jacob Javits Convention Center, 34th & 11th Ave., 908–788–6845
JUNE 12, ARMONK, Armonk Baseball Card & Comic Book Show, Westchester Business Park, T:36 A:$2, 914–356–6122
JUNE 12, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 A:$1, 10am–4pm, 718–967–9172
JUNE 12, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am–5pm, 718–251–2075
JUNE 12, PINE BUSH, Sport Card & Comic Book Show, United Methodist Church, Rt. 302, T:15 A:$1, 10am–5pm, 914–744–5099
JUNE 12, MANHATTAN, Baseball Card & Comic Show, 323 East 91 St., A:$1, 10am–4pm, 212–289–6730
JUNE 12, FLORAL PARK, Comic & Card Show, St. Hedwig's Parish Hall, 309 Jericho Tpke, T:45 A:$1, 9:30am–4pm, 516–248–4235
JUNE 12, HAUPPAUGE, Card & Comic Show, Marriott's Wind Watch Hotel, 1717 Motor Pkwy., T:40 A:$1, 10am–4pm, 516–689–8138
JUNE 12, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97–14 135th Dr., T:30 A:$1, 10am–10pm, 718–845–7240
JUNE 13, WILLISTON PARK, Baseball & Comic Show, American Legion Hall Post #144, 730 Willis Ave., A:$1, 10am–4pm, 516–289–7398
JUNE 13, ROCKVILLE, Cosmic Comics Show, Rockville Ctr. Holiday Inn, 173 Sunrise Hwy., T:45 A:Free, 10am–5pm, 516–763–1133
JUNE 17, AMITYVILLE, Prime Time Card & Comic Show, V.F.W. Hall, 140 Wurz St., T:15–20 A:50¢, 6:30pm–10:30pm, 516–666–7102
JUNE 18, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm–10pm, 718–251–2075
JUNE 18, STONY BROOK, Card & Comic Show, Holiday Inn Express, 3131 Nesconset Hwy., T:20+ A:$1, 6pm–10pm, 516–689–8138
JUNE 19, LYNBROOK, Baseball & Comic Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., A:$1, 10am–4pm, 516–289–7398
JUNE 19, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am–5pm, 718–251–2075
JUNE 19, MANHATTAN, Comic Book & Sports Card Show, Masonic Temple, 71 W. 23rd St., T:35 A:$1, 10am–4pm, 516–795–4628
JUNE 20, MASPETH, Baseball Card & Comic Book Show, 66–28 Grand Ave., American Legion Post #783, T:15, 9:30am–4pm, 516–474–8630
JUNE 20, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am–5pm, 718–251–2075
JUNE 20, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43–00 171 St., T:45 A:$1, 516–248–4235
JUNE 24, OCEANSIDE, All Sports Card Show, Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6pm–10pm, 516–289–7398
JUNE 25, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm–10pm, 718–251–2075
JUNE 25-27, STATEN ISLAND, Triple Play Show, Staten Island Mall, 2655 Richmond Ave., T:65 A:Free, Mall Hours, 718–967–9172
JUNE 26, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am–5pm, 718–251–2075
JUNE 27, ALBANY, Great Eastern Convention, Holiday Inn, 205 Wolf Rd., A:$3.25, 10am–4pm, 908–788–6845
JUNE 27, ARMONK, Baseball & Comic Book Show, Westchester Business Park, Off Rt 22 & Interstate 684, T:36 A:$2, 914–356–6122
JUNE 27, MINEOLA, Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke, T:35, 10am–4pm, 516–474–8630
JUNE 27, OZONE PARK, Card & Comic, Gorden Webster American Legion Hall, 107–14 Rockaway Blvd., T:45 A:$1, 10am–4pm, 718–845–7240
JUNE 27, REGO PARK, Comic Book & Sports Card Show, Jewish Center, 97–30 Queens Blvd., T:32 A:$1, 10am–4pm, 516–795–4628
JULY 3, BROOKLYN, Comics & Collectibles Show, Our Lady of Grace School, 430 Ave. W. at E. 3rd St., T:40 A:Free, 718–251–2075
JULY 4, SARASOTA SPRINGS, Comic Book Show, St. Clement's School Gym, 231 Lake Ave, T:30, A:$1, 1pm-5pm, 518-584-1429
JULY 4, STONYBROOK, Card & Comic Show, Holiday Inn Express, 3131 Nesconset Hwy., T:20+ A:$1, 6pm–10pm, 516–689–8138
JULY 8, DEER PARK, Comic & All Sports Show, Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6pm–10pm, 516–289–7398
JULY 9, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm–10pm, 718–251–2075
JULY 10, BROOKLYN, Sports Card & Comic Book Show, Masonic Temple, 7604 4th Ave., T:24 A:$1, 10am–4pm, 718–967–9172
JULY 10, QUEENS, Cards, Comics, Toys & Collectibles, St. Helen's School, 8309 157th Ave., T:50 A:Free, 718–251–2075
JULY 10, PINE BUSH, Sports Card & Comic Show, United Methodist Church, Rt. 302, T:15 A:$1, 10am–5pm, 914–744–5099
JULY 11, STATEN ISLAND, Comics, Cards & Collectibles, The Francis School, 4240 Amboy Rd., T:35–40 A:$1, 9am–4pm, 718–967–9172
JULY 11, BROOKLYN, Temple Hillel of Flatlands, 2164 Ralph Ave. Ave. L, T:45 A: Free, 718–251–2075
JULY 11, WILLISTON PARK, Monthly Card & Comic Show, American Legion Hall Post #144, 730 Willis Ave., A: $1, 10am-4pm, 516-289-7398

NORTH CAROLINA

JUNE 6, WILMINGTON, Cape Fear Promo Comic Show, B.P.O. Elks Lodge, 5102 Oleander, T:45 A:$1, 10am–5pm, 919–350–0152
JUNE 10,11, NAGS HEAD, Outer Banks Comic/Card Show, U.S. 158 Bypass, Mile Post 14, T:30 A:Free, 10am–10pm, 804–340–1087
JUNE 11-13, CHARLOTTE, Heroes Convention '93, Holiday Inn Center City, 200 N. College St., A:$10/day, 704–394–8404

SHOWS & CONVENTIONS

JUNE 19,20, NAGS HEAD, Outer Banks Comic & Card Show, U.S. 158 Bypass, Mile Post 14, T:30 A:Free, 10am–10pm, 804–340–1087
JUNE 25-27, ROCKY MOUNT, Heroes' Hangout Comic, Card & Collectible Show, Golden E. Crossing Mall, T:50 A:Free, Mall hours, 803–626–2788
JUNE 26, LAURINBURG, Sports Cards & Comics, Holiday Inn, 401–15 S. Bypass, T:18 A:$1.50, 9am–4pm, 919–553–1386

OHIO

JUNE 5,6, CLEVELAND, Nostalgia Comic Book Show, Wickliffe Quality Inn, I–90 & Bishop Rd., T:40, 10am–6pm, 216–834–1416
JUNE 6, SHEFFIELD LAKE, Sports Card & Comic Book Show, Lake Rd., T:29, 10am–4pm, 216–839–2737
JUNE 6, MANSFIELD, Ohio Mini–Con Comic Book & Collectibles Show, Comfort Inn, Trimble Rd., T:30 A:$1, 10am–4pm, 419–526–0438
JUNE 13, AKRON, Akron Canton Comic Book Convention, Holiday Inn, T:40 A:$3 (under 6 free), 10am–4pm, 216–499–6056
JUNE 20, AMHERST, Sports Card & Comic Book Show, Amherst American Legion, Middle Ridge Rd., T:33 A:Free, 10am–4pm, 216–839–2737
JUNE 20, CLEVELAND, Comics & Non–Sports Card Convention, 1271 & Wilson Mills Rd., T:35 A:$2, 10am–4pm, 216–461–1191
JUNE 20, WAPAKONETA, Sports Card & Comic Book Show, Holiday Inn, Bellefontaine Ave., T:25 A:50¢, 10am–4pm, 419–738–9481

PENNSYLVANIA

JUNE 4, ALTOONA, Trading Card & Comic Book Show, Logan Valley Mall, T:60 A:Free, Mall hours, 814–472–2390
JUNE 5,6, WARMINSTER, Sportscard & Comic Book Show, Ben Wilson Sr. Ctr., 580 Delmont Ave., T:50 A:$1, 10am–5pm, 215–355–3926
JUNE 6, PITTSBURGH, Great Eastern Convention, Sheraton at Station Square, A:$3, 10am–4pm, 908–788–6845
JUNE 6, PHILADELPHIA, Great Eastern Convention, City Line Holiday Inn, City Ave., A:$3.25, 10am–4pm, 908–788–6845
JUNE 6, WILLIAMSPORT, Williamsport Comicquest Show, Days Inn, Rt. 220 E. Third St., A:$2, 10am–4pm, 215–433–5223
JUNE 12-14, CHAMBERSBURG, Trading Card & Comic Book Show, Chambersburg Mall, T:50 A:Free, Mall hours, 814–472–2390
JUNE 18-20, CONNELLSVILLE, Sports Card & Comic Book Show, Laurel Mall, Rt. 119, T:28, Mall hours, 412–258–7420
JUNE 19, PITTSBURGH, Greater Pittsburgh Comic Book Fest, Monroeville Expo Mart, T:150 A:$3, 9am–4pm, 412–832–1146
JUNE 26, N.E. PHILADELPHIA, Serendipity Comic Book Show, Best Western, 11580 Roosevelt Blvd., A:$3, 11am–4:30pm, 410–398–6685
JUNE 26, SCRANTON, Scranton Comicquest Show, Royce Lackawanna Hotel, 700 Lackawanna Ave., A:$2, 10am–4pm, 215–433–5223
JUNE 27, ALLENTOWN, Allentown Comicquest Show, Holiday Inn West, I–78 & Rt. 100, A:$3, 10am–4pm, 215–433–5223
JUNE 27, PHILADELPHIA, Serendipity Comic Book Show, Holiday Inn, King of Prussia Mall, A:$3, 11am–4:30pm, 410–398–6685
JUNE 30, JULY 1-4, CAMP HILL, Trading Card & Comic Book Show, Capital City Mall, T:38 A:Free, Mall hours, 814–472–2390

RHODE ISLAND

JUNE 6, PROVIDENCE, Providence Pro Con, Holiday Inn, Atwells Ave., T:55 A:$1.50, 10am–4pm, 401–728–8577
JUNE 10, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm–10pm, 401–763–8013
JUNE 17, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T:40 A:Free, 6pm–10pm, 401–765–0934
JULY 8, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:15 A:$1, 6pm–10pm, 401–763–8013
JULY 15, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T:40 A:Free, 6pm–10pm, 401–765–0934

SOUTH CAROLINA

JUNE 18-20, COLUMBIA, Comic, Card & Collectible Show, Dutch Square Mall, Broad River Rd., T:50 A:Free, Mall hours, 803–626–2788

TENNESSEE

JUNE 12, KNOXVILLE, Treadway & Huskey Entertainment, Bill Meyer Stadium, T:50 A:$1, 9am–4:30pm, 615–429–1913
JUNE 19, CHATTANOOGA, Comic Book Show, Days Inn, I–75 E Ridge, A:$1, 9am–4pm, 205–881–6222
JUNE 19, NASHVILLE, Blow–Out Comics, Cards, Toys & Collectibles, Airport Inn, Briley Pkwy, T:50+ A:$1, 9am–5pm, 615–952–4168
JUNE 19,20, KNOXVILLE, Treadway & Huskey Enterprises, East Towne Mall, I–640 Exit 8, T:75 A:Free, 615–429–1913
JULY 10, NASHVILLE, Comic Convention, Ramada Inn S., 737 Harding Pl., T:30 A:$1, 9am–5pm, 615–780–3755
JULY 11, NASHVILLE, Blow–Out Comics, Cards, Toys & Collectibles, Airport Inn, Briley Pkwy, T:50+ A:$1, 9am–5pm, 615–952–4168

TEXAS

JUNE 5,6, HOUSTON, Card & Comic Show, Holiday Inn, 7611 Katy Fwy. at Silber, T:50 A:$2, 10am–5pm, 409–295–4353
JUNE 6, HOUSTON, Great Eastern Convention, Sheraton Grand, Westheimer Exit, A:$3.25, 10am–4pm, 908–788–6845
JUNE 12, HOUSTON, Card & Comic Show, Holiday Inn Astrodome, 8111 Kirby Dr., T:40 A:$2, 10am–5pm, 409–295–4353
JUNE 19, AUSTIN, Card & Comic Show, Embassy Suites Hotel, 5901 N. I–35, T:45 A:$1, 10am–5pm, 409–295–4353
JUNE 19, DALLAS, Rookie's Card & Comic Book Show, Marriott Hotel, 7750 LBJ Fwy Coit Rd., T:40 A:$1, 9am–4pm, 214–840–3670
JUNE 19,20, LIVINGSTON, Comic & Sport Show, VF Factory Outlet Mall, 440 US Hwy. 59S, T:20 A:Free, Sat 9am–5:30pm, Sun 12 noon–5:30pm, 409–295–3516
JUNE 20, HOUSTON, Card & Comic Book Show, Holiday Inn SW, 11160 SW Fwy, T:35 A:$2, 10am–5pm, 409–295–4353
JUNE 20, SAN ANTONIO, Baseball Card & Comic Book Show, Wyndham Hotel, I–10 & Wurzbach Rd., T:45 A:$1, 10am–5pm, 713–449–8511
JUNE 26, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, I–10 & Wurzbach Rd., T:45 A:$1, 10am–5pm, 409–295–4353
JUNE 27, SAN ANTONIO, Sports Card & Comic Show, Embassy Suites, NW Loop 410 & I–10 T:35 A:$1, 10am–5pm, 210–431–0737
JULY 10,11, LIVINGSTON, Comic Book Expo II, VF Factory Outlet Mall, 440 U.S. Hwy 59 Loop S., T:20 A:Free, Sat 9am–5:30pm, Sun 12 noon–5:30pm 409–295-3516

VIRGINIA

JUNE 5,6, RICHMOND, 2nd Antique & Collectible Comics, Cards, Toys and Trains Show, Showplace Expo Center, 3000 Mechanicsville Tpke., T:510 A:$4, 10am–4pm, 412–539–8821
JUNE 19,20, VIRGINIA BEACH, Great American XXI, Great American Outlet Mall, 3750 Virginia Beack Blvd., T:65 A:Free, 804–474–0434
JUNE 20, NEWPORT, Virginia Peninsula Comic & Card Show, Ramada Inn, 950 J. Clyde Morris Blvd., T:25 A:$1, 10am–4pm, 804–887–5027
JUNE 27, TYSONS CORNER, Comic Book & Non–Sport Card Show, Ramada Hotel, 7801 Leesburg Pike, T:65 A:$2, 10am–4pm, 703–691–9094
JULY 3,4, VIRGINIA BEACH, Sport, Card & Comic Show, Witchduck Plaza, 660 N. Witchduck Rd., T:40 A:Free, 10am–5pm, 804–471–4958
JULY 11, FALLS CHURCH, Washington D.C. Show, Tysons Corner Ramada Hotel, Exit 10 off Rt. 495, A:$3.25, 10am–4pm, 908–788–6845

WASHINGTON

JUNE 2, BOTHELL, Weekly Wednesday Card & Comic Show, Knights of Columbus, 24323 Bothell Hwy., T:20 A:Free, 6pm–9pm, 206–820–0218
JUNE 5, SNOHOMISH, Kramers Komic & Kard Convention, Snohomish Sports Center, 511 Maple, T:50 A:Free, 10am–4pm, 206–568–2368
JUNE 5,6, SPOKANE, Card & Com Funfair, Franklin Park Mall, N. 5628 Division, T:40 A:Free, Sat 9:30am–6pm, Sun 11am–5pm, 206–820–0218
JUNE 9, BOTHELL, Weekly Wednesday Card & Comic Show, Knights of Columbus, 24323 Bothell Hwy., T:20 A:Free, 6pm–9pm, 206–820–0218
JUNE 16, BOTHELL, Weekly Wednesday Card & Comic Show, Knights of Columbus, 24323 Bothell Hwy., T:20 A:Free, 6pm–9pm, 206–820–0218
JUNE 17-20, TACOMA, Great American Pastime Card & Comic Show, Lakewood Mall, 10509 Gravelly Lake Dr. S.W., T:45 A:Free, Mall hours, 206–820–0218
JUNE 18-20, EVERETT, Card & Comic Extravaganza, Everett Mall, Exit 189 off I–5, T:45 A:Free, Mall hours, 206–820–0218
JUNE 19, SNOHOMISH, Kramers Komic & Kard Convention, Snohomish Sports Center, 511 Maple, T:50 A:Free, 10am–4pm, 206–568–2368
JUNE 19,20, OLYMPIA, Father's Day Card & Com, Capital Mall Hwy, Black Lake Blvd., T:45 A:Free, Sat 10am–6pm, Sun 11am–6pm, 206–820–0218
JUNE 23, BOTHELL, Weekly Wednesday Card & Comic Show, Knights of Columbus, 24323 Bothell Hwy., T:20 A:Free, 6pm–9pm, 206–820–0218
JUNE 25-27, BELLEVUE, Card & Comic Show, Factoria Square Mall, Intersection I–405 & I–90, T:75 A:Free, Mall hours, 206–820–0218
JUNE 30, BOTHELL, Weekly Wednesday Card & Comic Show, Knights of Columbus, 24323 Bothell Hwy., T:20 A:Free, 6pm–9pm, 206–820–0218
JULY 2-4, LONGVIEW, Vista Comics Show Extravaganza, Kit's Korner Studio, 3125 Ocean Beach Hwy., T:40 A:Free, 206–577–5982
JULY 11, SEATTLE, Center Con 26, Seattle Center Flag Pavilion, T:120 A:$3, 10:30am–4:30pm, 206–822–5709

WEST VIRGINIA

JUNE 19,20, CHARLESTON, Semi–annual Comic Con, Civic Center, 200 Civic Center Dr., T:100 A:$2, Sat 10am–6pm, Sun 10am–4pm, 304–744–5007

WISCONSIN

JUNE 27, MADISON, Madcity Comic Book Show, Howard Johnson Plaza Hotel, 525 W. Johnson St., T:32 A:$1, 414–351–1719
JULY 11, MILWAUKEE, Brewcity Comic Book Show, Red Carpet Regency Lanes, 6014 N. 76th St., T:42 A:$1, 10am–4pm, 414–351–1719 ☆

HEY

Having a Comic Book show? Convention listings in the Wizard Show Calendar are

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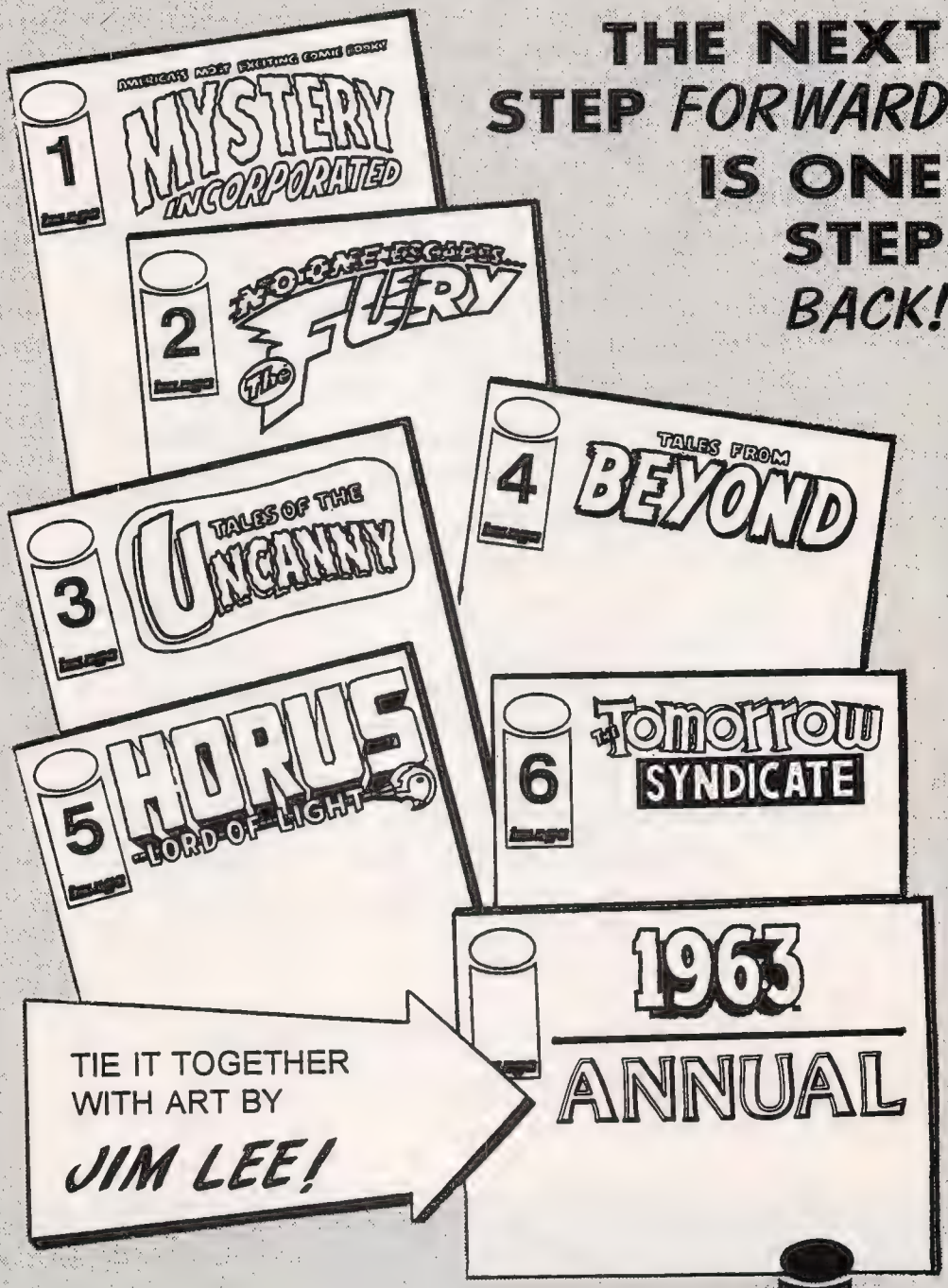

DON'T MISS AN ISSUE. *ONLY* FROM image™

Rob Liefeld refuses to sit still. Starting his career in comics off by bouncing around a few low-key titles, and eventually landing on Marvel's faltering *New Mutants*™ title, Rob quickly turned that lackluster book into the super-hot *X-Force* and introduced Cable™ into the Marvel stable. After leaving Marvel and becoming one of the founding fathers of Image, Rob has gone on to create such blockbusters as Youngblood, Brigade, Supreme, Bloodwulf, Prophet, and Bloodstrike. Now, *Wizard* is proud to unveil, for the first time anywhere, the newest creation from the fertile imagination of Rob Liefeld.

Extreme Studios presents:

Sword and Stone

"Cable" and "New Mutants" ™ & © Marvel Entertainment Group. All other characters named here and shown in the preview ™ & © Rob Liefeld.

And so it came to pass--
--that a young squire boy from the past--
--and a dread cybernaught from the future--
--would unite at time's end under the tutelage of the one known as Viser to combat the darkest evil known to man.

Together they would journey to the year nineteen-hundred and ninety-five to the city of angels.
Where the dark lord's minions would await them.
Valiantly they waged battle 'pon those who would stop them in their pursuit.

The squire boy known as Sword would fight with the courage of a knight--
KLANG
--while the cybernaught, Stone, would use all the technical marvels at his disposal to defeat the lord of darkness and those that would serve him.
P-CHOOM! P-CHOOM!
THWAP!
MORE SWORD N' STONE NEXT ISSUE!

chill and serve!

Chill the block wearing this **killer baseball hat!** Dynamite Wizard logo is embroidered forever in blinding pink, purple and yellow on a solid navy or black wool, fully vented cap. Green visor inside panel, double-stitched, reinforced extra-heavy construction. You won't wear this baby out. 1 size fits all.
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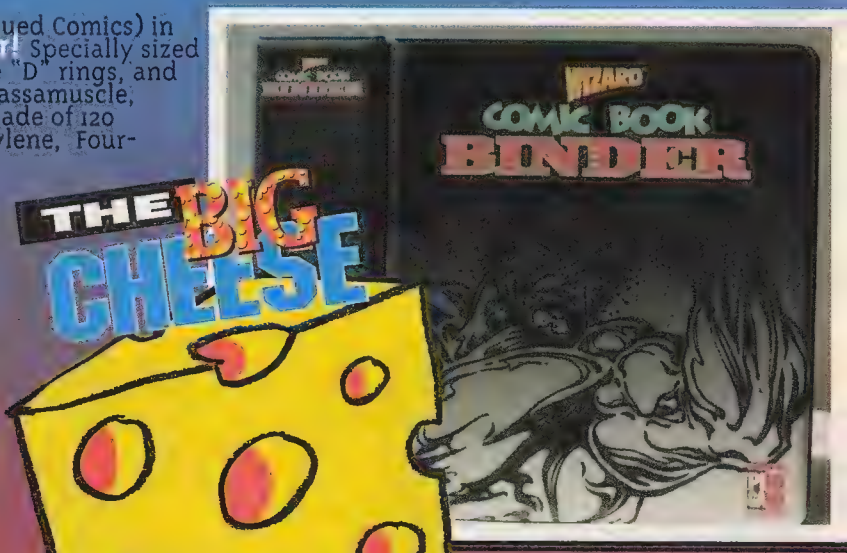
(Too late for pictures). Be your own Big Cheese in this exclusive 100% cotton, top-quality, hard-chargin' tee! Full color Cheese artwork covers the whole shirt in those quiet, wimpy colors you've come to love us for! Sm., Med., Lg., or X-Lg.
WIZ-A339
Big Cheese Tee's....**$13.95** US



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is the clear winner in June!

The first reports are in and *Entertainment This Month*, one of the nation's largest fan oriented mail order catalogs, has listed Malibu Comics as the company with the #1 line average for June 1993. Not Valiant, not Image, not Marvel or DC. Malibu Comics tops them all.

Publisher	Number new titles solicited*	Line Average*
1. Malibu	12	38.5
2. Valiant	13	28.4
3. Wizard	1	27.0
4. Image	17	17.3
5. Dark Horse	25	14.5
6. Sendai (Hero)	1	9.9
7. Marvel	108	4.6
8. DC Comics	63	2.6
9. Harris	2	2.4

** # of new titles solicited does not include previously listed titles.*
** Line average is based per 100 customers orders.*

The numbers are clear.

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WIZARD™

BATMAN™ REBORN!

Exclusive 1st look at Azrael/Bane gatefold cover by the mighty Joe Quesada, plus interviews with the new Bat-team, Jim Shooter on Defiant, Peter David on his exodus from X-Factor, Mike Grell joins the Image stable, and more, more, more!

ISSUE 24 ON SALE IN JULY

Batman ™ & © 1993 DC Comics, Inc. Wizard & the Wizard logotype ™ & © 1993 Wizard Press

WIZARD Profile

MADMAN™ & © MICHAEL D. ALLRED

Here's looking at...MICHAEL ALLRED

Having a dry wit and a laid-back demeanor, Michael Allred is quickly becoming one of comicdom's most original and exciting artists. His unique artistic and writing style brings a breath of fresh air to a medium that's sometimes swimming in mediocrity. He attests his style to such influences as Jack Cole (creator of Plastic Man), Will Eisner, Harvey Kurtzman, and Bruno Premiani (the original *Doom Patrol* artist). While you can see hints of these fine creators, and adding David Mazzuchelli and Jaime Hernandez to the mix, Allred's slick, clean brush strokes give his work a personality all its own that would be tough to imitate.

Allred gained attention doing such books as *Grafik Muzik*, *The Everyman*, and his own personal creation, *Madman*. Currently, his art can be seen in some Vertigo titles such as a Shade, the Changing Man story in the upcoming *Vertigo Jam*, as well as handling the artistic chores on *Vertigo Visions: The Geek*, and *Sandman* #54. He also enjoys writing and drawing his *Madman Adventures* for Tundra/Kitchen Sink. Allred's projects on the horizon include drawing a Grendel story with Matt Wagner, and a possible Daredevil/Madman crossover with Marvel Comics. There is also talk of a *Madman* film, which Allred says would be exciting to see.

The 32-year-old Allred was born in Oregon, and lives there with his wife (and coloring and lettering collaborator), Laura. Allred is color blind, which explains why it was so easy for him to do the distinctive one-color coloring in the original *Madman* series. While Laura does the full-color coloring on *Madman Adventures*, Allred colored the covers to the original series. "Laura is like a guiding hand when it comes to coloring," he says.

Allred hopes his newfound success won't disappear. "I want my work to be well-received by a large audience, both critically as well as commercially," said Allred.

Judging by the recent complete sell-out of *Madman* #1, he's definitely on his way.

First comic book read...
X-Men #35 with Spider-Man. The cover was really striking with the original X-Men and Spider-Man kinda hanging upside down in the foreground.

Favorite comic of all time...
Fantastic Four #48, where the Silver Surfer first showed up. Kirby was at his peak. At the time, it definitely was "The World's Greatest Comic Magazine."

Favorite work of your own...
Whatever I'm working on right now. What's most exciting for me is making my next project better than the one before.

The one person you'd like to meet...
God.

Most embarrassing moment in life...
When I was in junior high school, I went to a dance for the first time. I had a great time and got caught up into it, doing my best. Monday morning, I was at my locker when these two girls, who didn't see me, were making fun of the way I danced. It crushed me.

Fantasy in life...
This might sound stupid, but to have a solid, happy family.

What superpower would you want?
Flying or invisibility. Flying just because it would be so groovy. Invisibility because I really like to observe people...and other obvious thrills.

Favorite munchie at 2 a.m....
Pie. My wife makes great pies, like lemon meringue and custard.

Favorite toy as a kid and as an adult...
As a kid, I liked metal robots. As an adult, I like the new Aliens figures, specifically the Alien Queen, and the Tin Tin doll.

What do you collect?
If I see an old toy, I'll pick it up. I like original art. There are also some comics that I like having. I'm not really obsessive about collecting one thing.

Favorite pastime or hobby...
I'm a huge movie nut. I love all kinds of movies from different eras. I also like different types of music, like early '60s British rock, and Grunge.

Favorite television shows...
The Simpsons is incredibly well-written. *Seinfeld* is really terrific because it's like visiting a bunch of goofy friends every week.

Why do you read Wizard?
I'm interested in everything that's going on in the comics profession.

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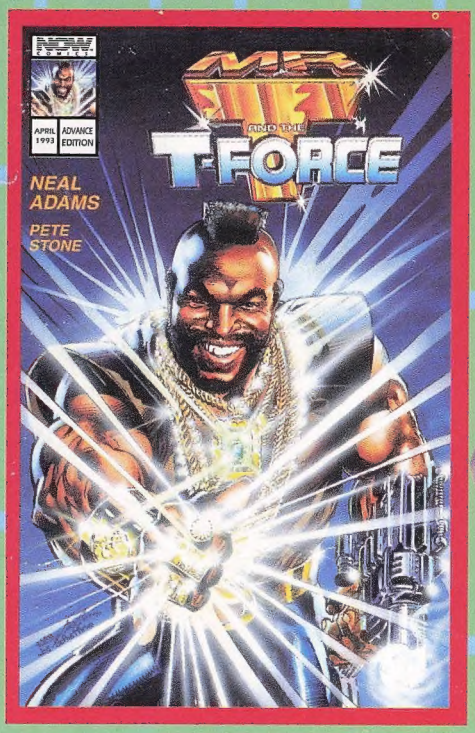

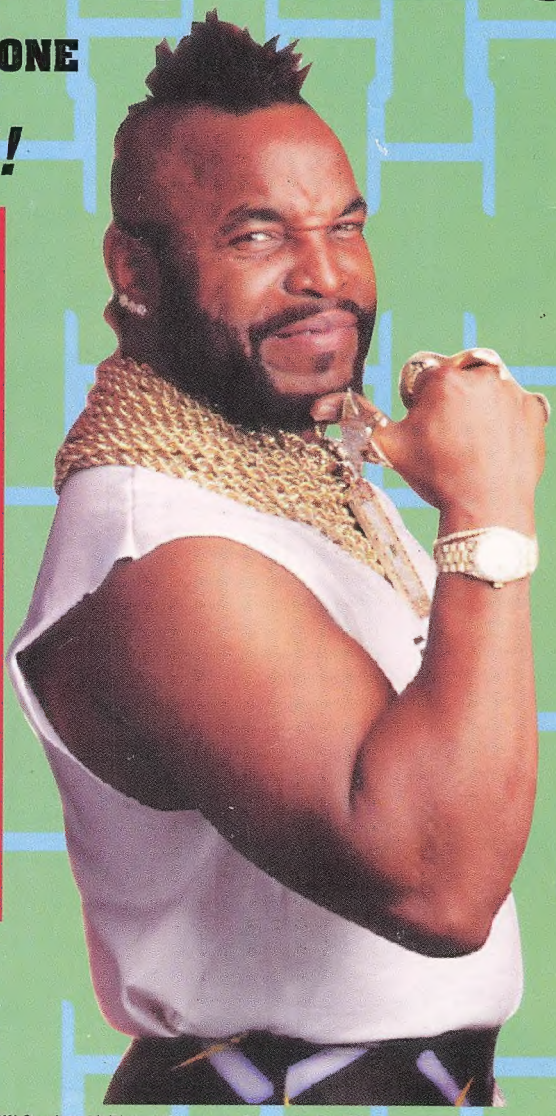

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